MAXIMUM ROCKNROLL

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UK SUBS

NO. 168 MAY 1997 $3.00

MAXIMUMROCKNROLL MAXIMUMROCKNROLL MAXIMUMROCKNROLL

MAXIMUM ROCKNROLL IS A MONTHLY PUBLICATION. ALL WORK IS DONATED AND NO ONE RECEIVES ANY SALARY. ALL PROCEEDS ARE EITHER INVESTED IN TECHNOLOGICAL IMPROVEMENTS OR GO TO OTHER SIMILARLY NOT-FOR-PROFIT PROJECTS. ANYONE IS WELCOME TO REPRINT ANYTHING FROM MRR, BUT ONLY IF IT'S NOT-FOR-PROFIT.

#123/Aug '93. Lungfish, Ego, Plainfield, Quincy Punx, The Hidden, Bombs For Whitey, False Sacrament, Green Popsickle, Mersault, "Engagement Agreement".

#128/Jan '94. Les Thugs, Face Value, Policy Of 3, Horsey, Small, Strain, All You Can Eat, "Drug Maelstrom."

#130/Mar '94. Wretched Ones, Gob, Tar, The Meteors, Spiral Objective, Zip Gun, Borax, New Bomb Turks, Harriet The Spy, ABC No Rio, Sandow Birk.

#135/August '94. Impatient Youth, Screaming Bloody Marys, Carburator Dung, Timescape Zero, Westworld, Mouthpiece, The Makers, The Monitors, "Punks In The Military".

#142/Mar 95. Demolition Doll Rods, Seizure Boy, Oblivians, Bunny Brains, Suspects, Guzzard, Doctors, Notoken, Mouthfull, Hellbender.

#148/Sept '95. Adversives, Thorazine, Toe Rag Studios, Scott Radinsky, Wizo, Bollocks, Shitworkers, Opposition Party, Moody Jackson, Opcion Crucial, Rebel Rebel, Teen Idols, Soda Jerks, Walking Ruins, "Roots Of Punk--The Sixties Pt 1".

#149/Oct '95. Manic Hispanic, Pet UFO, Campus Tramps, Joe Kidd, Bad Luck Streak, Chumpslap, The Humpers, No Violence, Diferentes Actitudes Juveniles, Richard The Roadie, "Roots Of Punk--The Sixties Pt 2".

#150/Nov '95. NY Loose, Snap-Her, Sick Boys, Splatterheads, Pipe, Pregnant Man, Final Conflict, Rawness, Stink, Goblins, Smellie Fingers, "Roots Of Punk--The Essential 1950s".

#151 pt 2/ Dec '95. The Lowdowns, My White Bread Mom, Queen B's, Electric Frankenstein, Turtlehead, Serpico, Trick Babys, In/Humanity, The Stains, Varukers, The Pist, Terrible Virtue, "The Hardcore Films Of Richard Kern".

#152/Jan '96. Assfort, Turbonegro, Junior, Compound Fracture, Murder Junkies, Bottomfeeders, Battalion Of Saints, Heartbreakers, Florida Scum Pit.

#154/Mar '96. The Motards, Subincision, Stisism, The Donnas, The Stallions, Count Backwurds, Crunch, Final Warning, "Roots of Punk--Instrumental R'n'R", "Roots of Punk--The Damned".

#155/Apr '96. Third Degree, Pussy Crush, Surfin' Turnips, Sickoids, Anti-Flag, Slight Slappers, High Plains Drifters, Cro-Mags, Hockey Teeth, "The Knights Of Malta".

#156 pt 1/May '96. Public Toys, Crunch, Peter & The Test Tube Babies, Nails Of Hawaiian, Splash 4, Yawp!, Lifetime, Sickoids, "Roots of Punk--Boston".

#156 pt 2/May '96. Australian Special: Beanflipper, Melancholy, Blitz Babiez, Crank, SubRosa, Mindsnare, TMT, H-Block, B-Sides, Fallout, Frenzal Rhomb, Lawnsmell, One Inch Punch, Chickenshit, No Deal, Issue 1, Clint Walker.

#157/June '96. Against All Authority, The Criminals, Wardance, Heroines, Brain Bats, Rudiments, Chinese Millionaires, Sons Of Hercules, Your Mother, Yellow Scab, "Roots of Punk--Sham 69".

#159/Aug '96. The Smugglers, Brand New Unit, Tone Deaf Pig-dogs, Round Ear Spocks, David Hayes of Too Many Records, Man Afraid, Blind Side, Vox Populi, Death Wish Kids, Fun People, Fat Drunk & Stupid, "Roots of Punk--The Dickies".

#160/Sept '96. The Automatics, Boycot, Toast, Morning Shakes, The Mormons, John Q Public, Sex Offenders, Ballgagger, The Business, Apocalypse Babys, Good Riddance, Russia update, "Roots of Punk--Eater".

#161/Oct '96. Jet Bumpers, Snuka, Steel Miners, Divisia, Lopo Drido, Red #9, Nothing Cool, Gob, Sink, Sires, Newtown Grunt, "Roots of Punk--Ohio '77.

#162/Nov '96. Phantom Surfers, Candy Snatchers, The Stain, National Guard, Torches To Rome, Restos Fosiles, Two Bo's Maniacs, Snuka, Redemption 87, Torture Kitty, "Roots of Punk--Los Angeles '77".

#163/Dec '96. The Last Sons Of Krypton, The Prostitutes, Wig Hat, The Boys, Let It Rock, Enemy Soil, Vulcaneers, Half Empty, The Zeros, Deadcats, Teen Idles.

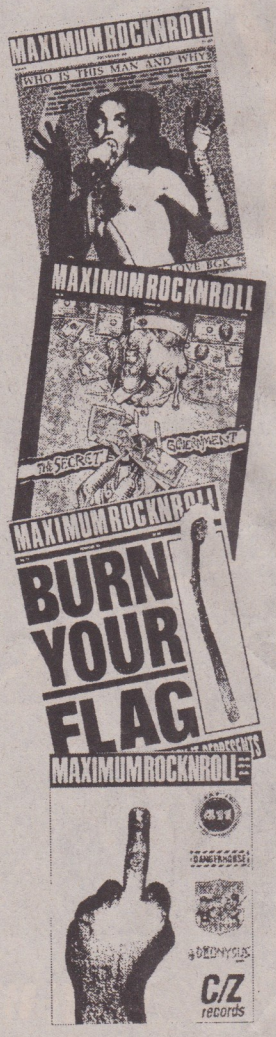
#164/Jan '97. Naked Aggression, Lil Bunnies, Sparkle Moore, Tab Hunter, Bar Feeders, Jabberwocky, Auto Control, The Hookers, Epileptix, Acrid, "Roots of Punk--The Vibrators", "Ten Years of Gilman".

#165/Feb '97. He's Dead Jim, The Millionaires, No-Talents, Blanks 77, The Hives, The Freeze, Chris Spedding & Other People's Music, Defiance, The Real McKenzies, Savage Malignant, Sea Monsters, Dropkick Murphys, Bou Sou Nezumi, "Roots of Punk--Richard Hell".

#166/Mar '97. Walking Abortions, Hickey, '77 Spreads, Sanity Assassins, Cards In Spokes, Joey Tampon & The Toxic Shocks, Adjective Noun, Suicide King, Lenguas Armadas, Trauma, De Crew, "Roots of Punk--Dead Boys".

#167/Apr '97. No Fraud, Nobodys, Sloppy Seconds, The Forgotten, Thee Viceroys, Brian of Grand Theft Audio, Gauze, Danko Jones. "Roots of Punk--Kuro".

#168/May '97. Cretin 66, Fishsticks, UK Subs, Distemper, Enewetak, Fields Of Shit, "Roots of Punk--SLF, Undertones".



BACK ISSUE SALE: For every three you purchase, you get a fourth one free!! Please list alternates in case we're out of a particular issue. Price list is on next page.

SUBSCRIPTIONS: (postpaid prices)
•*U.S.:* Copies are $3.00 each/ 6 issues sub for $18.00. If you're from California, send $19.49 (sales tax).
•*Canada:* Copies are $3.00 each/ 6 issues sub for $18.00 (US dollars).
•*Mexico:* Copies are $3.00 each/ 6 issues sub for $18.00.
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•*Europe:* Copies are $5.50 each/ 6 issue sub for $33.
•*Australia, Asia, Africa:* Copies are $7.00 each/ 6 issue sub for $42.00 (US dollars).

BACK ISSUES AVAILABLE:
Back issues 123, 128, 132, 135, 142, 148-150, 151 Pt 2, 152, 154-155, 156 Pt 1, 156 Pt 2, 157, 159-168 are as stated above in subscription info.

DEADLINES FOR NEXT ISSUE:
Scene Reports: continuously, with photos!
Interviews: continuously, with photos!
Ad Reservations: call to make sure.
Ad Copy In: by 22nd of previous month-- no later!!
Issue out: by 2nd week of following month.

AD SIZES AND RATES:
1/6 page: (2 1/2" x 5") $25
1/3 page long: (2 1/2" x 10") $60
1/3 page square: (5" x 5") $70

NEW AD DUE DATES

CLASSIFIEDS: 40 words cost $3/60 words max for $4. No racist, sexist or fascist material. Send typed if possible. Cash only!!! Expect a two month backlog!

COVER: UK Subs

SELL MRR AT GIGS: Within U.S., we'll sell them to you at $1.50 each ppd, cash up front. Must order 5 or more of the same issue. Need street address (not PO Box) to UPS to.

STORES: If you have problems getting MRR from your distributors, try contacting Mordam Records at tel (415)642-6800 or fax (415)642-6810. Also available from Dutch East, Get Hip, Smash, Subterranean, Last Gasp, Rotz, See Hear, Armadillo, Ubiquity, Choke Inc, Desert Moon and Marginal.

Please send all records, letters, articles, photos, interviews, ads, etc., to:

MAXIMUMROCKNROLL
PO BOX 460760
SAN FRANCISCO, CA 94146-0760
Phone (415)923-9814
Fax (415)923-9617

NEW PHONE #s

WANNA SEND US SOMETHING?!

Scene Reports: PUNK'S NOT DEAD! It's happening out there and MRR readers want to hear about it! Hi! My name is Jenn and I input and edit the scene reports that come in. MRR relies on you scenesters out there to keep the pulse of what's happening in your town, write up something fun and interesting about it, and send it in to MRR. Photos and artwork are mandatory. Tell us about local bands, zines, and cool and uncool venues. Include info for travelling punks (non-US scene reports are especially welcome!) such as where to find cheap veggie eats, record stores, and strong coffee. Has your punk scene spawned any communally-run enterprises such as show spaces, cafes or record stores? Are racist or homophobic thugs threatening your scene's harmony? Enquiring punk minds want to know! See details below for format info.

Interviews: Boy, is MRR ever looking to improve the quality of our interviews (which shouldn't be hard!) We'd like to get a staff of reliable people across the country and around the world who could turn in some good, probing interviews on a semi-regular basis. We're looking for people who already have some experience doing interviews (perhaps you have your own zine and would like to share some of your best stuff with a wider audience), who can challenge bands (I know, I know, most bands don't have squat to say, but a good interviewer can take them where they haven't been before!) or give some long overdue support for those behind-the-scenes types who do an awful lot of the hard work in punk rock but get little of the ego or monetary rewards. Please give us a call if you are interested in covering new hardcore, punk or garage bands.

Formats for submitting stuff? We prefer things typed up on a 3 1/2" computer disk, either Mac (preferred) or IBM. Please don't type in ALL CAPS! If you can't access a computer, then typed up cleanly on paper should work, as long as it's in a fairly common and straightforward font. Graphic stuff? Send photos (B&W preferred, but color OK too), logos, etc. Thanks

ADVERTISERS
WE HAVE NOTICED A TREND OF BANDS THAT ARE ON MAJORS DOING 7 INCHERS OR COMPILATION TRACKS FOR INDIES
PLEASE BE INFORMED THAT BEGINNING NEXT MONTH WE WILL NOT ACCEPT ADS LISTING SUCH BANDS

MAXIMUM ROCKNROLL RADIO

Paula Hirsch
Kenny Kaos
Alisa Schulman
Jon Von
Radley Hirsch
Carolyn Keddy
Michelle Shipley
Last Will

CKMS	Waterloo, ON
100.3FM	Friday 10PM
KALX	Berkeley, CA
90.7FM	Wednesday midnight
KDVS	Davis, CA
90.3FM	Tuesday 8PM
KGHP	Gig Harbor, WA
89.9FM	Wednesday 11PM
KMNR	Rollo, MO
89.7FM	Thursday 12PM
KSCU	Santa Clara, CA
103.3FM	Wednesday 8PM
KXCI	Tucson, AZ
91.3FM	Tuesday 1AM
KZUM	Lincoln, NE
89.3FM	Sunday 1AM
WCNI	New London, CT
91.1FM	Tuesday midnight
WCSB	Cleveland, OH
89.3FM	call station
WESU	Middletown, CT
88.1FM	Wednesday 4PM
WMSE	Milwaukee, WI
91.7FM	call station
WOBC	Oberlin, OH
91.5FM	Tuesday 11PM
WXCI	Danbury, CT
91.7FM	Thursday 10PM
Free Radio	Berkeley, CA
104.1FM	various time slots
4ZZZ	Brisbane, Australia
102.1FM	Tuesday 10PM
Liberation Radio	San Francisco, CA
93.7FM	Friday 9PM
Radio Campus	Toulouse, France
94FM	Sunday midnight
Radio Pomme	Louviers, France
91.6FM	Wednesday 7PM

RADIO STATIONS: MRR Radio shows are available for stations **only**. We will be discontinuing this project by mid-August. Contact us at the address on previous page.

TOP 10

For what it's worth (not much), here's some of the MRR crew's current Top 10 lists of stuff we review.

MATT AVERAGE

JUGGLING JUGULARS-New Toys-CD	UNDERCLASS-EP/QUARANTINE-LP
WORKIN' STIFFS-LP & live/Monkeybite-#1-zine	COLEMAN-EP/State-#5-zine
CAPITALIST CASUALTIES-live/Extent-#8-zine	AUNTIE CHRIST-Bad Trip-45
WHOREHOUSE OF REPRESENTATIVES-EP	V/A-Growing Stronger-EP/SPAZZ-5"
EPAJARJESTYS-CD/Inside Out-#15-zine	JUDAS ISCARIOT-EP/V/A-A Reason To Live-EP

ROB COONS

GAUZE-EP	KATHODE-Fools Die-EP
DISCORDANCE AXIS-Jouhou-LP	COLEMAN-On The Corner-EP
PLUTONIUM/EGOFIX-split EP	SPAZZ-Tastin' Spoon-5"
V/A-Growing Stronger-EP	EPAJARJESTYS-Synkat Tuulett-CD
WORKIN' STIFFS-Dog Tired-LP	LOGICAL NONSENSE-live

DR. DANTE

LOLI & THE CHONES-PS We Hate You-LP	SPLASH 4-Kicks In Style-LP
BOONARAAAS-The Incredible Return Of-EP	R.L. BURNSIDE-Georgia Women-45
V/A-Bloody Belgium-LP	V/A-Killed By Death #69-LP
PINK LINCOLNS-Pure Swank-LP	LOUDMOUTHS-Gotta Live Fast-EP
PEECHEES-Love Moods-45	OS TIGRES GUAPOS-Play Hard To Like-EP

LALI DONOVAN

HELLDORADO-Jesco Way-EP	LOS TIGRES GUAPOS-Play Hard To Like-EP
PINK LINCOLNS-Pure Swank-LP	SPLASH 4-Kicks In Style-LP
LOLI & THE CHONES-PS We Hate You-LP	GAUZE-EP
PEECHEES-Love Moods-45	WORKIN' STIFFS-Dog Tired-LP
ELECTRIC FRANKENSTEIN-Conquers The World-LP	V/A-Bloody Belgium-LP

JEFF HEERMANN

THEE HEADCOATEES-Punk Girls-LP	LOUDMOUTHS-Gotta Live Fast-EP
TRAILER PARK-I'm Not Depressed, I'm Drunk-EP	LOLI & THE CHONES-PS We Hate You-LP
AUNTIE CHRIST-Bad Trip-45	CHURCH POLICE-Jarhead-EP
PEECHEES-Love Moods-45	SHADOWS OF KNIGHT-I Got My Mojo Working-45
TOM UPS-Kill Me Slow-45	WORKIN' STIFFS-Dog Tired-LP

TOM HOPKINS

LOCUST-Halfway To A Worthless-EP/GAUZE-EP	KURO-Revival Of Death-EP
MAN AFRAID-Those Disenchanted-EP	UNDER CLASS-A Brief Moment Of Clarity-EP
COLEMAN-On The Corner-EP	PEECHEES-Love Moods-45
THE BUSINESS-One Common Voise-EP	LOLI & THE CHONES-PS We Hate You-LP
C.O.B.W.-Children of Barren Wasteland-EP	QUARANTINE-Automatic Negative Thoughts-EP

CAROLYN KEDDY

LOLI & THE CHONES-PS We Hate You-LP	HELLDORADO-Jesco Way-EP
IMPOSSIBLES-Absolute Po' 100% Go!-EP	NOMADS-Pack Of Lies-45/CHURCH POLICE-EP
ELECTRIC FRANKENSTEIN-45 & LP	LOS TIGRES GUAPOS-Play Hard To Like-E
TECTOR GORCH-Buries The Hatchet-EP	SPLASH 4-Kicks In Style-LP/PINK LINCOLNS-LP
FIREBALLS OF FREEDOM-EP	V/A-Killed By Death #69-LP/V/A-Bloody Belgium-LP

RAY LUJAN

NILS-Greenfields-CD	AT THE DRIVE-IN-Acrobatic Tenement-CD
WHATEVER-Snack Time-EP	RADON-LP
BUBBLE BOYS-Bitter Is Better-CD	WORKIN' STIFFS-Dog Tired-LP
LOUDMOUTHS-Gotta Live Fast-EP	J CHURCH/DISCOUNT-split EP
CHURCH POLICE-Jarhead-EP	PINHEAD GUNPOWDER-Goodbye Ellston Ave-LP

TOP 10

Please send us your records (2 copies of vinyl, if possible--one for MRR and one for reviewer), or CD-only release. See Records section for where to send tapes.

TIMOJHEN MARK

AUNTIE CHRIST-Bad Trip-45	GAUZE-EP/KATHODE-Fools Die-EP
PINK LINCOLNS-Pure Swank-LP	KURO-Revival Of Death-EP
SPAZZ-Tastin' Spoon-5"/Monkeybite-#1-zine	V/A-Growing Stronger-EP
UNDER CLASS-Brief Moment-EP	COLEMAN-On The Corner-EP
DISCORDANCE AXIS-Jouhou-LP	LOCUST-Halfway To A Worthless-EP

ALLAN MCNAUGHTON

QUARANTINE-Automatic Negative Thoughts-LP	GAUZE-EP
STRETCH-Freedom Is In Peril-EP	FIREBALLS OF FREEDOM-Snow King-EP
SPAZZ-Tastin' Spoon-5"	UNDERCLASS-Brief Moment-EP
WITCHKNOT-live	PEECHEES-Love Moods-45
INTERNATIONAL STRIKE FORCE-Soeur-EP	WORKIN' STIFFS-Dog Tired-LP

JAH NELL & LEAH URBANO

STARTING NEXT MONTH

BRUCE ROEHRS

DROPKICK MURPHYS-live/V/A-Sons & daughters-LP	THE BUSINESS-One Common Voice-45
WORKIN' STIFFS-Dog Tired-LP	DESPISED-Music To Driveby-EP
4-SKINS-A Fistful Of...-LP/V/A-Vulture Rock #3-EP	BOOT PARTY-Bricks To Concrete-LP
LAGER LADS-Making The Last Call-EP	SEX OFFENDERS-Morning Missile-EP
TEMPORAL SLUTS-Bad News-10"	TRAILER PARK-I'm Not Depressed, I'm Drunk-EP

JON VON

PINK LINCOLNS-Pure Swank-LP	WORKIN' STIFFS-Dog Tired-LP
PEECHEES-Love Moods-45	WILDEBEESTS-Sticky Death-LP
LOLI & THE CHONES-PS We Hate You-LP	DWARVES-Young And Good Looking-LP
BAZOOKAS-Chlorine-10"	FUCK UPS-Cool Time-45
DURFS-Durfin' Safari-EP	LOUDMOUTHS-Gotta Live Fast-EP

RYAN WELLS

SPLASH 4-Kicks In Style-LP	LOLI & THE CHONES-PS We Hate You-LP
PEECHEES-Love Moods-45	SOFISTICATOS/SEX PISTOLS-split EP
ZOUNDS-Curse Of Zounds-CD	V/A-Killed By Death #69-LP
BOONARAAAS-The Incredible Return Of-EP	THE SOLID GOLD-Paralyzed-EP
LOS TIGRES GUAPOS-Play Hard To Like-EP	V/A-Bloody Belgium-LP

TIM YOHANNAN

SPLASH 4-Kicks In Style-LP/V/A-Bloody Belgium-LP	DISRUPT YOUTH-Will Not Be Served-EP
IMPOSSIBLES-Absolute Po' 100% Go!-EP	TRAILER PARK-I'm Not Depressed, I'm Drunk-EP
PEECHEES-Love Moods-45/LOUDMOUTHS-EP	LOLI & THE CHONES-PS We Hate You-LP
BEAUTYS-Sweetheart! Sweetheart!-EP	ONE TON SHOTGUN-EP/FUCK UPS-Cool Time-45
SEX OFFENDERS-Morning Missile-EP	ELECTRIC FRANKENSTEIN-Not Wit U-45

REMA YOUNG

LOUDMOUTHS-Gotta Live Fast-EP	DESPISED-Music To Driveby-EP
LOS TIGRES GUAPOS-Play Hard To Like-EP	ELECTRIC FRANKENSTEIN-Not Wit U-45
SPEED QUEENS-CD	GOTOHELLS/NOBODYS-split EP
PINK LINCOLNS-Pure Swank-LP	DEMONICS-R.I.P.S.T.P.-EP
THE BUSINESS-One Common Voise-EP	V/A-Sons And Daughters...-LP

ZINE SHITWORKERS

Marian Anderson	Aragorn
Matt Average	Brady Baltezore
Michelle Barnhardt	Toby Bitter
Lily Boe	Jerry Booth
Enrico Cadena	Chris Charla
Mel Cheplowitz	Rob Coons
Erin Cullen	Heather Daniels
Mikel Delgado	Rafael DiDonato
Jodi Feldman	Jonathan Floyd
Gardner Fusuhara	Brian Gathy
Katja Gussmann	Lance Hahn
Harald Hartmann	Chris Harvey
Jeff Heermann	Tom Hopkins
Jenn Hyman	George Impulse
Jux	Carolyn Keddy
Mick Krash	Michael Lucas
Ray Lujan	Hal MacLean
Timojhen Mark	Jeff Mason
Tobia Jean Minckler	Mundo Murguia
Allan McNaughton	Mike Millett
Jah Nell	Shawn Nuzzo
Bruce Roehrs	Greta S
Harry Sherrill	Steve Spinali
Martin Sprouse	Dave Stevenson
Travis T	Trixie
Adam Turk	Leah Urbano
Jon Von Zelowitz	Max Ward
Mary Jane Weatherbee	Ryan Wells
Shane White	Joe Whiting
Kelli Williams	Winni Wintermeyer
Charles Wolski	Jeff Yih
Rema Young	

ZINE CONTRIBUTORS

Mykel Board	Rev Norb
George Tabb	John Kohut
Jason Beck	Brian Zero
Ted Rall	Queenie
Bev Elliott	Dave Emory
Mark Hanford	Chris Davidson
Dave MDC	Nick Fitt
Catherine Cook	Brendan White
Larry Harmon	Jason Useless
Karin Gembus	Chris Hall
Emily Soares	PC Simonelli
Jesse Luscious	Cedric Couch
Melissa Klein	Trent Reinsmith
Brian Angel	Max Kotchetkov
Tim McDermott	Mike Cheese
Generic, Dave & Tim	Reypeace Bravo

ZINE COORDINATOR

Tim Yohannan

BUY THESE NOW!

- Mosquitones - Toilet Bowel Epiphonies 8-song tape (*ska-rock from Idaho!*) - $5
- Static - Heresy & Treason 8-song tape (*sounds like early Haggis. ltd qnty*) - $2
- V/A - 31 Bands Trash 31 Songs to Find the Way to Sesame Street CD - $9
- V/A - 20 Bands Trash 20 Songs to Find the Way to Sesame Street LP - $7
- Ringwurm - Domesticate IT CD (*Black Sabbath meets punk rock*) - $8
- Your Mother - One Big Inside Joke CD (*48 songs of geeky fun punk*) - $8
- V/A - Boise Punk compilation LP - $6
- Ringwurm / The Aborted split 7" - $3
- Apeface / Lemming split 7" - $3
- The Adversives - ...Roger Ferris 7" - $3
- Red #9 - No Hope? 10-song 12" - $7
- KPF - Peasants by Birth... 12" - $6

Make checks / MOs payable to Mark Hanford. All prices are postpaid to North America. Others add $2 per item. Bands or labels interested in consignment, get in touch.

screwball productions
po box 8059
santa cruz, ca 95061
e-mail: hanford@primenet.com

THE ANNUAL RIP OFF RUMBLE

SAN FRANCISCO IS THE PLACE TO BE ON MEMORIAL DAY WEEKEND

Here's your annual ad! We told you before, you're gonna like this stuff and we were right! Rip Off Reocrds is known as the home of the hits, such as THE REGISTRATORS, THE PROBLEMATICS and LOLI AND THE CHONES and now it's time for some live action!

May 23rd, 24th & 25th

Friday, Bottom Of The Hill, 9pm:
THE ILLNESSES, THE STEVE MCQUEENS, THE MOTARDS & THE PROBLEMATICS

Saturday at The Kilowatt, 9pm:
THE SPITES, THE INFECTIONS, THE CHINESE MILLIONAIRES & THE REGISTRATORS

Sunday at The Kilowatt, 9pm:
THE RETARDOS, THE BRIDES, LOLI & THE CHONES and THE OBLIVIANS

For more information call Rip Off Records: 415.552.4035

Rip Off Records has been accused of being too negative, so here's the postive thought for the year: We positively hate anything that's not on Rip Off Records.

Hits on Rip Off Records:

LOLI & THE CHONES

THE REGISTRATORS

THE INFECTIONS

VITAL MUSIC MAILORDER

1861...**SEA MONKEYS**-Wide Awake! 7" EP. Brand new 4 song 7" from these NYC goofballs on Stiff Pole Records. If you're a total idiot send $10.00 for the special ultra-limited misprint cover, otherwise....Pink Vinyl...$4.00

1838...**ANGEL HAIR**-S/T 7" Magnified B/W Pablo Y Zelda. Just like the Blanks 77 in every way except that this band does not suck(ouch!). Milhouse/Assfactor 4 etc. With inserts on Gravity.....Black Vinyl...$4.00

1842...**ANTI-FLAG/BAD GENES**-Split 7" EP. 2 songs from each of these 2 Pittsburgh, PA bands on Selfserv Records 1997. Good songs. Score another one for DIY!.....Black Vinyl...$3.50

7533...V/A-Misfits of Ska CD. 19 ska bands with varied styles including **Slapstick, Less Than Jake, Voodoo Glow Skulls, Skankin Pickle, The Independents, Sublime,** and more.....$10.00

7534...V/A-Misfits of Ska, Vol 2 CD. 30 songs by 30 bands from all over the world including **Bruce Lee Band, Against All Authority, Link 80, The Skolars, Smog UK, Rude Bones, Same the Butcher** and tons more on Asian Man Records. 1997.....$10.00

4076...**WYNONA RIDERS/LYNYRD'S INNARDS**-Split 10" EP. 9 songs from 2 great bands on What Else? Records.....Black Vinyl...$7.50

1863...**HUGGY BEAR**-Long Distance Lovers 7" EP. Repress w/long out of print 8track stuff. W/special guests & special as usual Gravity packaging...Blk Vinyl...$4.00

7477...**OPERATION IVY**-Unity The Complete Collection CD. 22 tracks including Plea For Peace 7", 69 Newport 7", Lint the King of Ska 7", Live at Gilman 7", Ramones 12" EP, and Fast Bay EP.....$18.00

1855...**FOUR HUNDRED YEARS**-4 song 7" EP. 4 strong raging tunes. Rorschach-like stuff with great packaging, insert and production on Excursion Records. Support this!.....Black Vinyl...$3.50

1805...**CHOKING VICTIM**-Squatta's Paradise 7" EP. 4 song EP w/more NYC squat ska-punk ala Op Ivy. Good production and catchy tunes.....Black Vinyl...$3.50

1738...**FURIOUS GEORGE**-Goes Ape 7" EP. George Tabb&crew are once again putting the nation's supply of yellow vinyl at risk with this 3 song 7". Features Dee Dee Ramone on back-up vocals. Comes w/full color sticker on Lookout. 1996...Yellow Vinyl...$4.00(CD #7432 $8.00)

2023...**V/A-Dumbrock Vol. 9 & 10(the disco years) double 7". Alice Donut, Sea Monkeys, Wives, Dogbowl, Rats of Unusual Size and Artless** cover disco songs on two slabs of vinyl .....Pink and Lavender Vinyls...$5.00

1785...V/A-Keep the Spirit Alive GG Allin tribute comp 7" EP. Limited to 500, this scum-althon has 6 tracks of GG covers from German bands on Our Area Records. Import at domestic prices.....Scummy Brown Vinyl...$3.50

1862...**SEX PISTOLS/SOFISTICOTOS**-Split 7" EP. 2nd in a series of 7"s of 1st Sex Pistols' demo tapes from 1976. This one has No Feelings plus 2 from Canada's Sofisticatos. On very cool Kozik hand screened covers. Ltd 5000 .....Black Vinyl...$4.00

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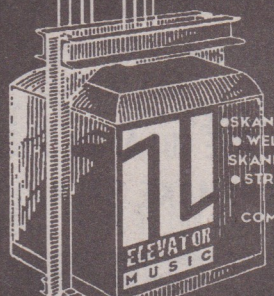

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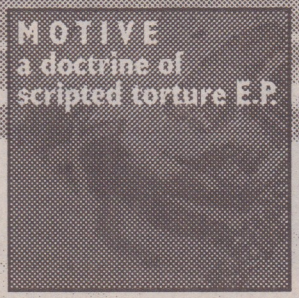

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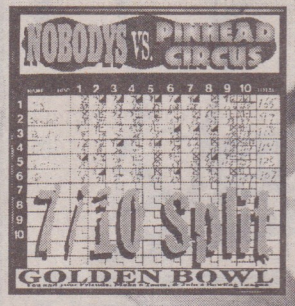

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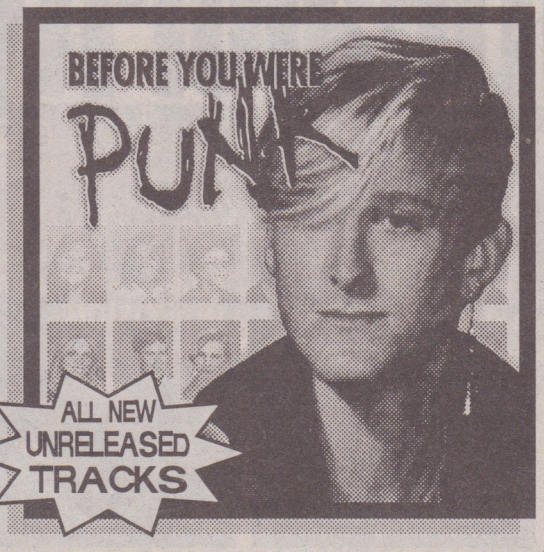

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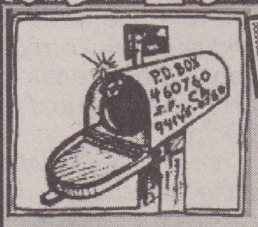
Letters



MRR and Tim Yo,

This letter is regarding your column in issue #165, specifically your reasoning for concentrating on "in scene issues" and how they directly relate to the capitalist nature on the larger scale of things (Lookout, etc.). While dealing with Epitaph and Lookout are certainly "punk" issues, so is boycotting certain corporations because of human rights abuses or evil advertising practices (McDonalds). I'm not saying that MRR should not talk about shit that affects the scene, but that you could also deal with larger issues at the same time. How about a column each month that targets a specific company for things like massive layoffs, using sweatshops/third world labor to manufacture things, sexist ad campaigns, racist policies, effects on the environment, etc.? This would give any MRR reader a starting point to *actively* effect change, by simply altering their lifestyle to avoid consuming certain things, joining/starting protests and boycotts or just informing family, friends and coworkers about these companies. I see parts of these issues dealt with in many places in MRR (the Fourth Reich, Lefty Hooligan, Brian Zero, and Jason Useless' columns), so I can't see why a direct, specific column about the practices of nasty corporations couldn't exist too. Thanks for the space...
Jordan/papillon@netcom.ca

Hi Jordan,

I like the idea. Do you or anybody else want to take responsibility for the research and delivery of said column? If anyone's interested, call or write in to me at MRR. Tim

Dear MRR,

We would like to bring up our opinion on the Wisconsin scene report in the Feb. '97 issue in MRR. We are Manitowoc scenesters. The dude who wrote the scene report missed a few details from Manitowoc. His name is Anthony and he's in a band called the Horshacks. 1) Remission: they have a demo, about 5 seven inches and a twelve inch. Not to mention that they toured the states. 2) The Droids: have two seven inches and one is a split with Boris the Sprinkler and also a twelve inch/CD in the works. 3) 4th Class: has a demo, kick ass t-shirts (which support our Kingsbury) and a seven inch on the way. They also have played the states. 4) Efil: is no longer a band, played the states, had a demo and kicked some serious ass. 5) Mr. Yuck: has a demo tape, t-shirts coming, a seven inch on the way and definite punk rock potential. Now how the fuck can you miss details like that dick cheese. I saw The Horshacks once and they just ripped on our scene. Manitowoc even booked the Horshits to be nice. Maybe there just jealous of Manitowoc's accomplishments. We feel Manitowoc holds a lot of credit for the Wisconsin scene. We are not judging any bands except for the Horshacks. Christ, they think they're the shit because they play local shows. They make it sound as if they're going on tour a couple fucking blocks away. Get one of their demo tapes which even make DIY look bad and find out for yourselves. We give a lot of
credit to the Wisconsin bands such as Boris the Sprinkler and Bulge Records. And a very kick ass Kenosha scene like URBN DK and the rest of the boys. For the Horsfucks, we like to send you a big fuck off!
Hildy and Czeky/Manitowoc WI

Dear Maximum Rock and Roll,

I have long since stopped reading Maximum Rock and Roll as your anti-skinhead bias is obvious, but when issue #166 was released I got a flood of phone calls. Why? Because, without contacting me or verifying any information, a letter accusing my band and me of being Nazis was published. This rambling jumble of run on sentences and unsubstantiated rumor mongering, from a person named Jean Cohen (who may or may not exist), referred to me specifically as a "self-hating and confused" African-American who "preach[es]... Nazi ideology".

First, I am not, and could not be a Nazi. The accusation is ludicrous. Bottom of the Barrel is 100% against political extremism, as our lyrics show. Furthermore, no one is prouder of their heritage than I am. The suggestion that I'm some psycho black Nazi is laughable. No one who knows me, or has spoken to me, would think that I subscribed to that kind of bullshit. In fact, I've had death threats from Nazis for god's sake (you see in the "real world" Nazis go after black skinheads on a quite regular basis).

Battlecry, Punkcore Records, and Helen of Oi records are all contributors to the growing multi-racial oi scene and are doing a lot more for the scene than Jean (or whoever's) shit talking ever will.

Jean, you have a lot of nerve telling people they should be ashamed of themselves. Why not spend your time doing something about racism instead of just talking shit? Instead of writing bullshit letters and spreading rumors try hitting the streets and dealing with real fascists. It may surprise you, but there are a lot better targets for your anti-racist action than non-political skinheads like ourselves.

However, I truly doubt that Jean Cohen actually exists. More than likely, it was a local promoter named TC trying to further fracture our scene in NYC. By printing his faked letter MRR becomes accomplices in his divisive actions.

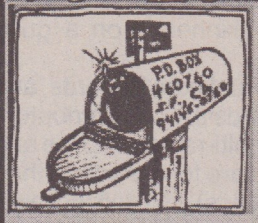
At any rate, why is it that this letter was published without any statement from myself? Is it because I'm a skinhead or in an oi band?

Let's say someone wrote in accusing some Lookout-type pop punk band of being Nazis. Would it ever appear in these pages? I doubt it. And if it did, I'm sure the accused would have at least gotten a chance to defend themselves before the letter saw print. I, on the other hand, have had this crap about me floating all over the world without a rebuttal for at least a month. And, coincidentally, within a week of the release of my band's debut EP. This letter may be published, but will it really undo the damage that's already been done to my reputation? Will it stop people from spreading rumors about "that Nazi band Bottom of the Barrel"?

To be honest I don't care what Jean Cohen, TC, or whoever approved of this letter being printed thinks of me. I'll listen to what I want, wear what I want, and sing what I want. You're free to approve or disapprove. I really don't want any part of this punk soap opera shit. I'd much rather spend my time on my band, setting up shows, doing my web page, doing distribution, etc.

I wasn't even going to reply to this, but I do think that MRR has a responsibility to be at least seemingly fair with this kind of name-calling. The punk scene doesn't have much of a centralized network to carry information, so to

Letters



many, MRR is THE punk newspaper. A lot of the people in the oi scene buy your zine, buy ad space in it, and post classifieds. I think you owe them, and me, an apology for what I can only interpret as a statement that people like us don't even deserve a modicum of respect or even the slightest benefit of the doubt.

Or at least be honest so that people who are skinheads or into oi know where they stand in the eyes of MRR. Like Spiderman always says, "with great power comes great responsibility"...

Rumors carry more weight than facts,

Gerrard/ Bottom of the Barrel/ 32-62 48th St #3L/ Queens, NY 11103/ US of A/ botbskin@akula.com

MaximumRock 'n 'Roll,

I'm writing for a few reasons, most importantly regarding the review RM gave the first issue of my 'zine *Do A Runner* in MaximumRock'n 'Roll #166.

I want to clarify right off the bat that not I, nor anyone involved with the publishing of *Do A Runner* is a bigot. This isn't to say that RM said we were, but he pointedly questioned why one of the people involved with the 'zine listed a "Nazi band" on his top-5 list. First of all, the band listed, Public Enemy (the LP was "England's Glory"), weren't Nazis — highly questionable yes, but NOT Nazis. I'm sure he must be confusing them with the later — unquestionably Nazi — Public Enemy, which was an an ego-project of one Paul Burnley (of No Remorse), who has nothing to do with the original PE, except the fact that he used the same name. The implications in mentioning that we list a "Nazi band" are obvious and this is why I'm writing to clarify. I make my stance on politics and music very clear in my letter from the editor — though I get the impression that RM didn't even bother to read it — so there's no need to go into to it here.

And that brings me to the other thing that disturbs me about the review: Did RM like or dislike the 'zine? He jumps right into attacking a band we interviewed, but makes no mention of the quality of the interview or the fact that we — I feel — asked challenging questions of this obviously controversial band. All RM did besides this was offer a content listing without opinion or commentary. Is this a review? If he hated the 'zine, fine, I could deal with it. If he loved it and told everyone, even better. But I can't deal with him using the review section to put the wrong idea into people's heads with the "Nazi" listing thing, while making no mention of the quality — or lack of — in our 'zine. Oh yeah, the price of the 'zine wasn't fully listed either. It's $2 ppd U.S./ $3 ppd rest of world from the address below.

Regarding your letters section. What *won't* you print? If I wrote in a letter saying that "blank" from "big punk band" was a pedophile, would you print it without corroboration and thus ruin said artist's reputation? See, you guys printed a letter from an East Coast A.R.A. representative that stated that Gerrard from the New York oi! band Bottom Of The Barrel is a Nazi and attributed some absurd anti-Semitic quote to him. (The letter also attacked Battle Cry, who I do not personally know, so I don't feel comfortable speaking for them.) Well, Gerrard *isn't* a Nazi and I'm sure he never said that garbage. Two things: Gerrard is black and he's my friend — and I'm a Jew! Anyone who knows Gerrard or his band, knows the letter is utter bullshit, BUT it's bullshit that could conceivably do a lot of harm to his reputation — yet you printed it, no questions asked! I know that Gerrard is planning on writing you himself, but the fact that the letter was in print — with no counter from Gerrard — for a month or so before his response (or mine) came out is just plain fucked-up and unfair.

Lastly: it's great that you've got someone like Bruce Roehrs who is so enthusiastic about oi! and gives the scene so many props in your mag, BUT can't he get his facts straight? In issue #166 he attributed two absolute fuckin' oi! classics — songs that any oi! or punk fan should know — to The Anti-Heros as their own originals. The songs were "Rapist" by Combat 84 and "On The Streets Again" by The Cockney Rejects. Never Surrender,

Lee 69/ *Do A Runner* c/o *Sound Views*/ 96 Henry St., #5W/ Brooklyn, NY 11201-1713/ USA/ soundviews@aol.com

Gerrard, Lee, and those concerned,

In deciding what to print and what not to, we/I judge on a case-by-case basis. In hindsight, I agree it was a mistake to print accusations of anti-Semitism/Nazism from one basically anonymous individual with no corroborating evidence, and I'll be more careful of that in the future. I fucked up and I'm sorry. We're not foolproof (duh), and as always it is wise not to believe everything you read in the "newspaper". Jeff M.

Dear Kim Oshita & all MRR readers,

Thank you Kim for having the gumption to address a form of prejudice often overlooked in the punk rock community. Your courage has given hope to water enthusiasts everywhere. No longer will we sit idly by, for fear of ridicule, while there is swimming to be done. Whether it be in a lake, a whirlpool, or even a bathtub, swimmers have long been the victims of hate and fear. We will take it no longer. Unite! I will be starting the first national chapter of the NAWA (National Association of Water Athletes) here in San Francisco to help guide and council fellow victims. We will declare war on water oppressors such as George Tabb. Your day will come land loving New York pig boy! That goes for all that would oppose us and keep us dry! Peace, backstrokes, and speedos,

J. Cool - Nothing Cool/ PO Box 642634/ SF, CA 94164-2634

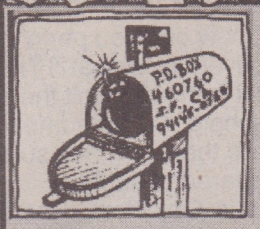
P.S. Hey Mel; I'd believe just about any other part of your bullshit column (even the part about Gilman serving drinks) before I'd believe that The Parasites could sell out Gilman Street. Maybe in a fair and just world, but not in Berkeley.

P.P.S. Attention MRR graphics designers: learn how to halftone, you hockeypucks.

Dear MRR and Mel Chepowitz,

I'm sitting here writing this letter in a complete fury. I read Mel's column in the March issue of MRR and I cannot believe the insnae bullshit that happened at Gilman St.'s 10th anniversary show. Nor can I grasp the indifference Mel seems to have with the issues *his own* column brought to my attention!

First off, *fuck any of you* who actually cooperate with a 150 pounds or under show. *What the fuck?!* So weight discrimination is next. Great. Just what this pathetic, shit-slinging excuse for a scene needs. Someone



else to alienate. It's so ridiculous I don't know whether to laugh, cry, scream, or ignore it. I don't live in the Bay area, so if someone has a real explanation for this, I'd love to hear it.

Yeah, I'm fat. 230 pounds of beauty, (well, not exactly beauty, but 230 pounds of something) and I'm OK with it. I'm losing weight (for my health, not some ignorant fucking vanity thing) and I *am* vegetarian, so these things do bum me. But this is me; I'll never be a 5'5" 130 lb little punk rocker, so I have to suffer for it? Once again, fuck you!! I will not tolerate anyone, not anyone, (not Gilman St., not MRR, not one single person in this world) telling me who or what I need to be.

For a venue that is (supposedly) against so many forms of discrimination (sexism, racism, homophobia), how can one sit idly by and allow this one to go on? Do we need to enter this one in the politically correct handbook so many of us seem eager to live by. Perhaps we shouldn't allow people with green eyes or buck teeth into shows. What's the difference between that and someone's weight or height? They are all physical traits and no one has the right to decide who looks good enough to attend a fucking show. *Especially* a punk show, I think.

In my best physical shape I was 175 lbs. Still didn't make Gilman's cut. "Oh well, tough shit," everyone seems to think. Tough shit that this scene accepts those things. Tough shit that no one's willing to stand up to hypocritical omnipotencies like Gilman St. Tough shit people still want to get involved in such bullshit little discriminations.

I also thought Gilman was a "no drink, no drugs" place. I *do* drink (hey I didn't say I was 230 lbs of falafel) but the whole "let's make an exception to make a little $$$" sounds oddly capitalistic to me. Same with the $5.50 cover. I agree that 50 cents isn't a whole lot, but there is a principle involved (although Mel didn't seem to think so).

As for the cop shooting the kid, aren't warning shots supposed to be fired up in the air? That sounds suspiciously like the cop fired into the crowd. But I wasn't there. And even if I was, I couldn't get in anyway. Maybe I would have been the one to get shot. But no one wants to raise a hoot about that. But then again, anyone who supports institutional discrimination of any kind probably doesn't have a problem with police brutality either.

This is not a personal attack on Mel at all (don't lose the 10 lbs Mel, wear them proudly). Nor is it an attack on MRR. This is actually the first letter I've written to you. I'm just some idiot from Texas who doesn't understand why none of you have a problem with these things.

As for Gilman St., I've never been there and now, unfortunately, I'll never go. It's a pity, I really did want to. But, it's my personal little boycott against what I think is wrong.

One more thing, Gilman St., you can revoke my punk rock membership card; you certainly seem to think you have that power. Adoringly,
Sean Neil/ 2824 Rio Grande Ave/ Austin, TX 78705

P.S. To everyone else - don't change anything because some punk rock elitist doesn't like it. Look them square in the eye and say "Fuck you. Cope with it."

Hi Sean,

Do they have 'satire' in Texas? I'll ask Lali cuz she just moved there. Tim

Dear MRR,

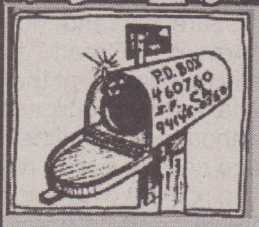
Terribly sorry for not having this in type but currently I'm incarcerated and don't have access to a typewriter. I write in response to Ben's letter in Dec. #163 about having to have "personal tragedy" in one's life to truly be "punk". I have lived pain and rejection all my life by being cast out of my family at age 8 and being forced to ride the group home circuit all over Ohio. From age 8 to 16 there was not a group home or school that I stayed in for more than a year. Then I moved to Lima, Ohio and discovered punk rock. Everything that was said lyrically in songs or in articles in various zines was what I had always felt deep down and I embraced the "scene" as though I'd always been involved in my own little way. Anyway, all the punks in Lima were from "the burbs" and many of them had huge houses, their parents were all doctors or lawyers and these punks were all taken care of financially by their parents. At first I was jealous because they all had what I was always denied. Then I began to see them as people fed up with the way most of today's standards are set and how fucked up our "American Dream" is. These kids were also doing what they could to contribute to the scene and offer new ideas to those willing to listen. The Anok & Peace collective was run by Todd & Alex (back then) who come out of very nice houses and families but I don't think where they lived or their families had anything to do with "punk points". These people showed me that they were people too and that a person's ideas don't necessarily come from what kind of house you live in or how expensive the car bought for you, etc. Some people are just born more fortunate than others, it's those that take it for granted that piss me off. Of course I am critical to those living in high income areas because I wonder if they have experienced the true pain of rejection and discrimination society has to offer or only read about it. But I have learned from experience that a person doesn't have to be from a certain environment or background to agree with and embrace a lot of the ideas or "jumpstarts" that punk has to offer which helps a lot of people to better form or strengthen their own ideas. So please step off the 'I'm poorer or more jaded than you' bandwagon cuz it's just another way to separate us and it's really fuckn old. Peace & love to Lima Chaos/ Rekt Punx from the average incarcerated Joe.
Average Joe Masek/ 337-659/D2W72/ NCI PO Box 278/ Caldwell, OH 43724

P.S. I'm being released on April 30th '97 & moving up to Toledo at 535 Winthrop/ Toledo, OH 43620. (419) 242-5692

Dear Rev. Norb,

I think you're on to something with your new punk rock rule about writing songs in the second person. If you look at the Angry Samoans, they have songs in the first person ("I'm A Pig", "Carson Girls", "Right Side Of My Mind", and so on) and songs in the second person using "you" as in "fuck you" (like "You Stupid Asshole", "You Stupid Jerk", and "Homosexual") but what about "Lights Out"? That song uses the second person in a totally "we are wise and articulate; please allow us to tell you, the faceless huddled masses what to do" kind of attitude. "Poke *your* eyes out."

Is this an exception to the rule? Nah! I think there needs to be a new



category where the "wise and articulate" can boss the "kids" around as long as it's in a comical, sarcastic, or ludicrous (or violent?) manner. Help me out here...
Jesse K./ The Automatics/ PO Box 14371/ Portland, OR 97293

P.S. Hockey may be trendy but it's still "the coolest sport on Earth." Just ask Fox.

Dear MRR,

I would like to thank you for taking the time to review our (Dr. Bob's Nightmare) CD "Stinkin' Thinkin'" in your February issue. But, ouch! What a crappy review! Last time I looked, the section that CDs, LPs, etc. are reviewed in was called "Music Reviews". While I respect the fact that Rema Young didn't care for the CD, I can't respect the fact that the only two words she used about the music were "indescribably bad." The entire review was based on a picture of the band and the image she somehow felt we portrayed. Musta struck a nerve somewhere. Although I hate to sound trite, I've had people who have read the review come up to me and ask me what the fuck she was talking about - we look like an LA band circa '88? Did she mistake me for a guy? For what it's worth, no one else who we have sent the CD to has been at a loss for words about the quality of the music, and most of those words have been good. Sure, everyone is entitled to their own opinion, and any band who can't take a bad review should consider a new line of work. But when a bad review is just plain uninformative and biased, what purpose does it serve? Speaking for myself, I have been intrigued by bands who have gotten bad reviews, because the reviews offered some information about the music - which did not suit the taste of the reviewer, but may have suited mine. I hope to see more objective, well-rounded *music* reviews in the future. Keep up the good work! Sincerely,
Wendy Gadzuk (Dr. Bob's Nightmare)/ PO Box 8203/ Philadelphia, PA 19101

To TK Getzgo, MRR, and it's readers,

I'm sorry that I never wrote about this from the beginning. I'm a 27 year old former Marine who has been involved with and around the punk and HC scene for about 13 years. (I avoid using the title "punk" because I'm not sure whose punk textbook definition to use.) Having read TK's columns and the various letters in response to it I've finally had enough... There are certain things that I constantly read that really piss me off and I feel that I need to interject with a little insight and common sense. Let's start from the beginning:

Enlistment: For anyone who doesn't know, a recruiter is one thing and one thing only, a salesman. A salesman's job is to make you buy something you don't necessarily want. Whether it be a car, stereo, or in this case military service, use common sense. Let the buyer beware! The reason that all kinds of bullshit is waved in front of your face (travel, tuition, cash, etc.) is because it is a job most people don't want. And anyone who says they didn't get what they expected once they've joined is a schmuck. Did you do any research?! Did you look into it in the least bit?! Or did you just sign over 8 years of your life to the US government like a mindless fucking idiot?! !

Boot Camp: There are reasons for this 8-12 weeks of mental and physical torture. All of which are directly related to preparing you for the job of the military, *war*. #1 - Weed out those who cannot perform. If an individual cannot handle certain situations physically or mentally, he puts those around him at risk. The risk we're talking about here is death. #2 - Develop the ability to work as a cohesive unit. The stripping of individualism (and only the most weak minded truly are) is to develop a unit that can rely on each other. There must be a way to complete the task at hand efficiently and quickly. Look at your band. To reach the common goal you must make certain sacrifices and understand that you are indeed a band and not four separate musicians. When dealing with a large group of people from a variety of backgrounds and with little time, a drill instructor's mission is to strip off the facades and differences and get people to work together. A southern redneck and a Compton homeboy have to be able to work together despite their instinct to kill each other. #3 -Prepare you for the stresses of war. No amount of push-ups or screaming can come close to the stresses you'll have to deal with in combat. Talk to a veteran. If you can't deal with boot camp, how can you perform your duties effectively in combat?! The point is that a drill instructor isn't there to be a fascist asshole, though some of them are, they are there to make sure you are best prepared to survive.

Consciencous Objectors: I hate guns. I hate the thought of taking the life of an individual because some politico said so. But nothing pisses me off like a CO in the military. Why the fuck would you join the military in the first place?! Wouldn't that be the first reason NOT to join? Anyone who goes into anything with the thought of "Well, it's okay, it won't affect me," is a complete moron. Especially so when joining a military organization and thinking "They won't ask me to shoot at anyone."

The three rights of an enlisted person are bitch, bitch, and bitch. But complaining about the military is like volunteering to eat dogshit and complaining that it doesn't taste good.

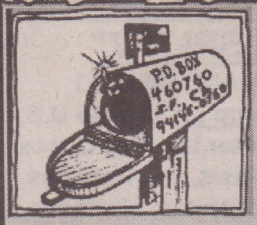
I'm no pro-military Nazi as some people may think, I just understand why things are done the way they are. Yes I did enjoy some things about my time in: I made some good friends, got to see a lot of places that I may never have otherwise, and got a better understanding of myself, people in general, and the US government. But I also learned that it's not for me and I got the fuck out. I never fooled myself going in, made some sacrifices, and got out of it what I could.

For anyone who is thinking about enlisting, *don't*! If you insist, do some research, know what you are getting into. You have no right to complain otherwise.

I hope that in one way or another that the 'Quality of Military Life' column continues to exist. It can be a good place for people to share information on scenes in and around bases, how to fuck shit up in the military, and just be a ray of hope for those who are punk alone somewhere. It's also good for the non-military punks to see what things are like and get more info on how Uncle Sam is fucking around. (Believe it or not, he is. Hahaha)

I hope to get some response to this and would like to hear from anyone who has or would like to hear some good stories of MilPunk life. And if you meet a service person at a show or anywhere, give them a chance. Say "Hi", they may be pretty cool and will more than likely have something to

Letters



say. Peace out!
Drew Rios/ PO Box 432/ Hollis, NH 03049-0432

P.S. I'm new to the New Hampshire area and would really appreciate any scoop on the scenes here or in Portland ME, Boston, Hartford, Providence, or anywhere in the area. Thanx.

Dear readers:

What I am about to say has been said before and will surely be said again. I am sick to death of hearing everyone's petty arguments about who's a punk/sellout/hypocrite and who's not, and mindless bickerings over personal opinions. Sure, free speech is the most basic of important values, but what good is done; other than the boosting of your own ego, by taking part in this ludicrous banter and bashing? None. Go out and do something important, there is plenty to change in the fucking world. The punk scene is in a state of limbo right now, with the oppressive pall of the mainstream always too close for comfort. How can it be expected to survive this crisis, if internally the focus is on the very trivia, like name calling and image concern, that most of us hate in the mainstream itself? There are more important things to do than prove you're a "true punk" to all your friends and neighbors. I don't care if you're in high school or the military or someone else, find something of meaning to do, either for yourself or someone else, and concentrate your energy on that. Otherwise we're all just drowning in what we claim to hate. And don't forget we're all in the same capsizing boat: no one is exempt from hypocrisy, and you and I aren't fooling anyone by pretending we are.
Jessica/ 109 Bujak Rd./ Mansfield Center, CT 06250

Hey MRR,

My name is Owen and I am writing to tell you about my band and stupid scene. Me and my friends have been playing together for about seven years. We first started the weirdo quarter ass punk *rock* band called Nympho Gerbils. It lasted a couple of years but it got old quick, so we gave our old band and singer a boot three or four years ago. Ever since then we've been playing a mixture of fast obnoxious punk rock and grindy hardcore ska. Well, we finally got our shit together and our new band is called Nation In Flames. We are still looking for someone to stamp some records for us. So far we've only played with a couple of bands at a handful of places.

We live in a tiny redneck town called Laytonville, in northern California. Our scene is very small, but strong. We like to drink ale, play music, hang with hippies, ride motor bikes, sk8s, snowboards, trucks, shoot guns, and do whatever else we can find to do out in the middle of nowhere. So if you can send anything you think could help us with whatever, your bullshit is welcome.
Owen Renfort/ PO Box 362/ Laytonville, CA 95454

Dear Luscious Brian Zero:

Re: The Wailing Siren

Hello, you spontaneous spasm of intelligence and aching beauty. I have seen many a Siren show. Maybe you know who I am, I am the Italian beauty that is always right in the middle of the situation, gazing intently at you, with stars in my eyes and desolation in my soul. I am a girl that hates elitists, Nazis, and funky dances, but oh, do I love you. I am an animal rights activist, a vegan who enjoys fine dining, and I work for the government as an international spy. I can't wait until I meet you in person, but I shall miss this pedestal I have placed you upon. Until then, keep your dreams bent, and your eyes open. Love,
Ginger Smash/ Government Spy / Corporate Mad Woman

P.S. All my tears are for you.

MR+R,

Allo, Steve here from Everywhere really!! To Tim Jo Mama! There should be no reason for you to have to justify your putting up the price of MR+R. Here in old blighty Max Rock + Roll is still dirt cheap, although I don't buy it every month, I don't mind parting with the pricely sum of £2 quid!

Right, I have been buying this here mag since 1987 (a veteran you might say), over the years I have found it informative, thought provoking, outrageous and cheap. Living in North Devon at the time, entertainment was the Vibe Tribe (ex Cult Maniax) playing every few weeks and not much else. MR+R came as a thing to be looked forward to, for the end of the month. "So what am I trying to say here," since 1982 I have been into that funny thing called "punk rock," being involved with fanzines, gigs (I believe we call them that over here! !). However much you try to get away from the it the "punk bug" has got you for the rest of your life (well I don't seem to have shaken it off for the 32 years I am), even though I don't look it anymore. It's good to see things are still active after a lot of people have given up. The only moan I have for MR+R is the endless record ads - more informative articles (get writing all peoples fourteen to sixty five). Here's to the next 35 issues for the 200! "So nice one", one and all at Maximum, I know the shit really hits the fan sometimes, but you seem to switch on the double power switch and blow it all back. Cheers,
Steve K.

Dear Anne R Key,

I am writing you because I feel that I have the biggest story of the year.

Get ready: GG Allin is alive! Yes it is true, here's the story. I work in a grocery store. Every morning at 7 AM a truck would pull up filled with, well, groceries. My job was to unload the truck, the driver would usually help me. One morning about two weeks ago a new truck driver appeared. He was kind of a stocky guy, always wore a torque and a big flannel shirt (like a true Canadian, eh). Anyway he identified himself as Kevin.

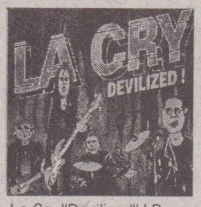
The next few weeks were cool, we traded jokes, shot the shit and talked about the weather. We got along great. I couldn't help but feel that I've seen him around somewhere. Then one day it hit me. It was the outlaw scum fuck himself, *GG Allin*! The next day he came by, as usual. We unloaded the truck and gabbed for a while. We finished unloading and said our goodbyes. Suddenly I stopped him and looked him in the eye. He asked me what the hell was wrong. I looked at him and said "GG?". 'Kevin's' face got all pale and he looked very nervous.

He then storms out of the building. That was the last I heard of our friend GG. When I asked the other trucker what happened to Kevin, he said he just took off and left. I guess Mr. Allin didn't realize the long tentacles of punk rock reached up here in Northern Canada. Love ya babe,
Joe/ Ft. McMurray, Alberta

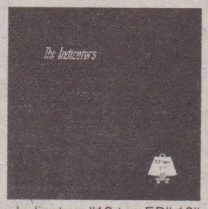
V.M.L.

Post Office Box 183
Franklin Park Illinois 60131
USA

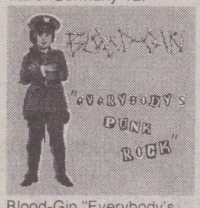
OUT NOW FROM V.M.L. !!!



La Cry "Devilized" LP
Johnny Thunders meets Buddy Holly type stuff here. Rock'n'Roll Punk fresh out of Germany Ya!



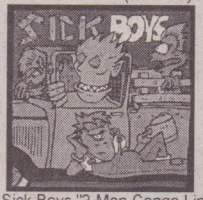
Indicators "12 ton EP" 12"
Dark, brooding, melodic punk rock showcasing the crop-creme of Chicago's 80's sound.



Blood-Gin "Everybody's Punk Rock" 7"
Quirk is the key here! Society's sick & here's the spew!

Sugarfreaks "EP" 12"
Garagey, pure rock 'n' roll at its finest! Produced by Paul Mahern (Zero Boys)

Stimpy "King of rock'n'roll" 7"
Super-charged pop punk. The Cheap Trick of the 90's.

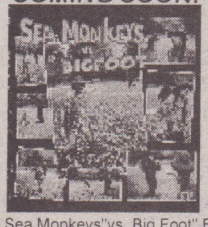


Sick Boys "2-Man Conga Line" 12" EP. Ultra classic sounding Clash/Oi inspired punk.

Hippriests "Pope on Dope" 7"
Growling scum-fuc punk rock from Deutschland! A great sing-along record!

Plus, new V.M.Live 7"s by:
TEENGENERATE, FACE VALUE,
SWINGIN UTTERS, MIGRAINES,
QUINCY PUNX, NAKED AGGRESSION
3 BLUE TEARDROPS, SICKO,
(YOUNG) PIONEERS, J CHURCH,
GOTOHELLS, LYNNYRDS INNARDS,
PARASITES (2ND EDITION).

COMING SOON:



Sea Monkeys"vs. Big Foot" EP

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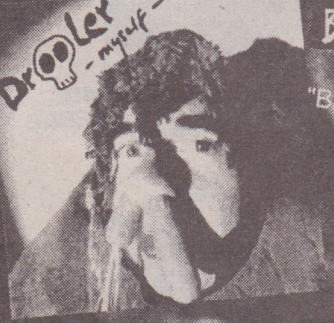

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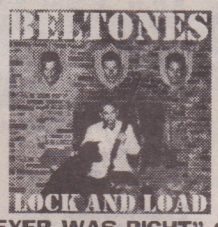

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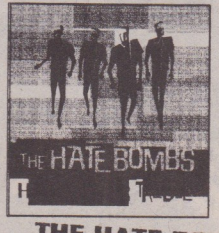

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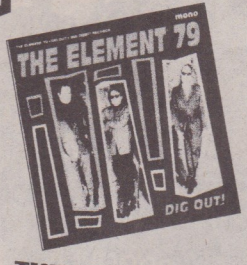

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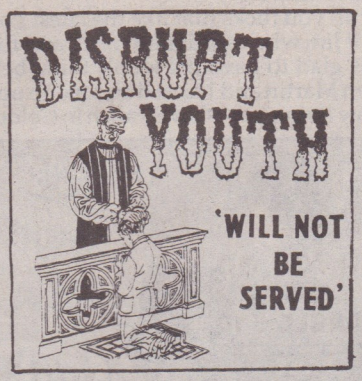

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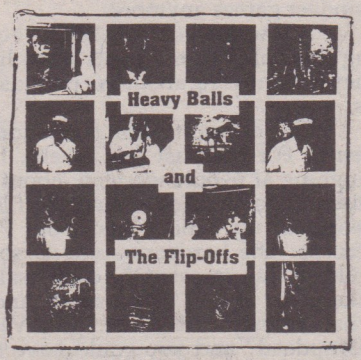

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Teenage Suicide

WITH NICK FITT

I came to a startling conclusion this morning at 1PM, Wednesday March 5. Hardcore doesn't mean shit. Lest I sound like one of those old folks that I hate so much, let me revise that last statement. Hardcore *never* meant shit. I was sitting around this morning... I didn't go to school, and it just hit me. Sure, I knew hardcore was never going to change anything, that it relied totally on a mass workers movement and things like that, but I guess that the full weight of hardcore's insignificance hit me today.

Feeling cheated, I immediately set about cutting the patches off of everything I own and took a long, hot shower, with soap and deodorant.

Does this mean that I will no longer buy records? No. Does this mean that I will no longer go to shows? No. Well then, what does it mean? Basically that I will no longer make attempts at putting out records, making patches or putting on shows. It means that music is no longer a priority in my life. It means I have grown up. I urge you all to do the same.

To consummate my separation from the hardcore culture, I am writing this column... and listening to garage punk as I do it. I feel like I've wasted quite a bit of time in my life. Time that I could have spent reading classic literature, I spent reading zines. Money that I could have donated to charity or even bought a fucking car with I spent on records. No more. No turning back.

This has all come out of a close look I took at my life. Vegetarianism was the first thing to come under scrutiny. I still don't eat meat, but for the same reason I don't smoke- it makes me feel like shit. I actually feel heavier when I eat meat.

People need to be more introspective. Criticizing people is great, it helps us to grow and is one of the ways that we as human beings learn. However, when you criticize other folks you had better be doing the same to yourself. Am I suggesting that you ought to have your shit together before you begin criticizing others? No... that would be silly. What I am saying is: take a good fucking look at yourself.

Allow me to come clean on my politics. I am a Communist. For those of you who have any confusion or questions about that, I am indeed a Leninist. No, I don't support China or Cuba or any of that shit. I could get deeply into this, but to make it simple, I think that they are state capitalist regimes, which is the same label I put on the Soviet Union after Stalin's counterrevolution. If any of you have any illusions that Lenin led to Stalin you should read *Ten Days That Shook The World* by John Reed and "In Defence of October" by John Rees. If you have any other questions, write me at the address below.

You may all begin hating me now. I'm not an anarchist, I don't dress like you, and I don't listen to the same music as you anymore. I don't want to play in your fucking reindeer games anymore.

As I walked up the stairs to begin writing this column, my pants were lighter, as they were missing about five pounds in patches.

The decision wasn't as sudden as it seems. For the past few weeks, I've been laughing at people who talk about the new Discordance Axis or Assuck stuff like some people in my school talk about Pearl Jam records. The hardcore scene is so fucking childish. Take most of the conversations that take place at any given show, and mostly what are they? Substitute "Milli Vanilli" for "Dropdead" and you could have the girl's locker room at a 1991 middle school.

I can't believe that I actually said things like; "Yeah, man, but Man Is The Bastard aren't really a band... they're a force."

In the fifteen odd years or so that hardcore has been around what have we accomplished? We have built a mass web of interstate commerce. We have taken bands that were just kids, like us, and elevated them to G-d like status.

"In the name of Siege, Void, and D.R.I. we pray."

Well fuck that. I've been here for four years, and now its time to move on. You may see me at the odd (and I don't mean "strange") hardcore show here and there... yell at me if you want, but I'm getting out of here.

So, if someone will just pass me a pack of cigarettes, a beer, a leather jacket and a Drags album, I'd like to get on with my life...

ENDNOTES

1. Yes I'm serious.
2. Death-O-Rama Records is done. Stop sending demos if you want me to put your stuff out. If you just want to send me stuff than feel free.
3. Yes, I still have h100s patches and Spazz patches... order them quick so I can get rid of them.
4. My address for letters (I like letters... but please don't write me letters that just say "Duuude... I really dig your column", I will not respond... write to me about politics or something... call me an asshole, send me tapes [that I'll like, not that I'll distro] or whatever, just no more paragraph long letters that read "Dude, your column rocks... write me back") and orders for patches is 404A South Main Street, Attleboro, MA 02703.
5. I finally have email. Write me at: grindboy@serpentsity.sys1net.com
6. There's nothing I hate more than when I write someone a four page typed letter and they dis me by not writing back. Big fuck off to everyone who does shit like that... you know who you are...
7. For all you schmucks out there that still don't get it, the lawyers I got to help me were *F*R*E*E*... as in no charge... "pro bono"... I got them from the ACLU... my dad is a construction worker and my mom is a full time student, we're hardly in the position to be paying for a lawyer.
8. If someone could put me in touch with Christine Nabhani and/or that girl that I met on AOL from Cleveland who was hella-rad and listened to Eyehategod and Man Is The Bastard... she likes soul and blaxploitation flicks too, but I don't remember her name and I lost her address.
9. For all you fucks that like the latest gossip, and for Jim who asked me to do it, and for me who is glad to have the whole thing behind me; Jim Martin and I kissed and made up and are now living a split level ranch in Colorado.

So, there I was, sitting in my Datsun 610 Station Wagon, with the blue racing stripe down the center, staring at my apartment. Which was about fifty or so feet in front of me. Of course, I was wearing my leather jacket with the U.S. Pins, a Ramones t-shirt and jeans. But I was also wearing a big black cowboy hat, and shit-kicking cowboy boots my mom had got for me. She said the made me look taller and cute. I thought they made me look like a pussy and a redneck, but I wore them to make her happy. And to annoy other punks in Florida. It was fun doing that. Until they pulled out M-16's and put them to your head. But that's another story.

Anyway, I'm sitting there in my car, looking at my apartment, and the sun is coming up. Students are beginning to leave their apartments and make their way toward The University Of Florida campus. Me? I'm just getting home, and am extremely fucked up and drunk. And wearing cowboy boots and a cowboy hat. Black. I see the students as they pass me in my car. Carrying their text books, wearing their alligator shirts and loafers, and looking like a bunch of fucking jock/frat boy assholes. And the girls looked like Suzy Sorority. Little skirts, button up blouses, bows in their hair. It was making me nauseous. Well, not them. The booze. The booze I had drank the night before. The whole lot of booze I had drank the night before. The booze that was soon gonna make me puke. Hard. And that was my problem.

There I was, in my car, The Ramones "Road To Ruin" playing on the tape deck, with students passing my car to my left and right. I figured if I ran fast enough, I could make it to my apartment. Maybe. Maybe not. Maybe I'd puke on the lawn in front of it, and all the students would see me. Maybe I'd puke on my doorstep, and then have to clean it up. Maybe I'd puke all over myself, then have to wash it off my leather jacket with the U.S. pins. Or maybe I'd make it to the toilet. It was all a big gamble, and I wasn't sure what I wanted to do. All I knew was that it was gonna happen soon, the damn cowboy boots I was wearing were hurting my flat feet, and my penis felt all gross. Then I remembered why. I guess I should back up a bit. About twelve hours.

COLUMNS

So, I'm sitting in my old dorm lobby, wonderful Graham Hall, watching television with all the other guys who didn't have a date for a Thursday night. Actually, most of us didn't have dates for any nights. Ever. That's why I'd hang out at my old dorm, even though I now lived off campus. We'd watch television together every night instead of studying. Who needed that. This was college. An institution of higher learning. Of higher learning on how to drink, and get rejected from girls. We were good at that. I think I was the best.

I would go out to clubs sometimes, with my pals, Aaron and Jorge, get totally loaded, tell some girls I had a band called Roach Motel, and then they'd either just look at me funny, tell me to fuck off, or get their jock boyfriends to kick my ass. The third usually being the case. It sucked. Soon, after hundreds of rejections, I got into the habit of watching TV in my dorm, and drinking there. I remember that if any girl from the dorm would come to the lobby, we'd all try to hit on her until she left, disgusted. Hey, what can I say? College. Bleech.

Anyway, I'm sitting in the lobby one night, watching reruns of "The Love Boat", and getting excited over that Julie. Man, she was hot. I bet Isaac the bartender, and Gopher were doing her. And probably at the same time. Isaac would say, "Hey Julie, ya want it on the rocks, or straight?" Then Gopher would show her why he got that name. Yeah. That Love Boat ruled.

"Hey George," someone said to me, waking me out of my Love Boat fantasy, "some chick is on the phone. She says she knows you, you wanna talk to her?"

I looked at the guy talking to me. It was Jake, the guy behind the Graham Hall reception desk. He knew me well. Hell, I was there almost every night even though I didn't live there anymore.

"Ask who it is," I said to Jake. I thought he was bullshitting me. No girl was gonna call me. At that dorm. Or at my apartment. Unless it was my mom. And her voice was so low that everyone always thought she was a guy.

Jake asked who it was, then nodded his head.

"George, It's Natalie," he said.

Before he finished the word Natalie, I was over at the desk with the phone in my hand. Natalie was this girl I really liked. She was friends with all my friends. She wore that cool raccoon eye make-up and was totally punk rock. So much so, that she used to punch me and say how punk rock she was. She also had a leather jacket, and, well, let's just say I had a crush on her.

"Hi George," she said. I could hear lots of noise behind her.

"Hi," I said, suddenly forgetting about Julie and Captain Stubing, and that doctor who was the Nazi on Get Smart.

"I'm at a party, wanna come over, and bring Chris, Jorge and Aaron?"

I yelled to the guys if they wanted to go to a party. They were all drunk, and lusting after the girls around The Love Boat pool.

"Natalie," I said, "Is there free booze?"

"Hell yeah!" She said. Sometimes she had a southern accent to go with her Russian one. I thought it was cute.

I told the guys there was free booze, and lots of broads. I wasn't sure about the broads part, but I had to tell them something to come with me. Anyway, Natalie was there, and that's who I wanted to see, anyway.

So, we all make our way across campus, tripping over ourselves, drunk as dogshit. We get to my car, and are all arguing about who Julie would fuck. I say she'd fuck me cause I'm such a stud. Jorge, my Cuban friend, said that she was an Aryan bitch, and wouldn't fuck me 'cause I was a Jew. I tell him he's Cuban, and she wouldn't fuck him, either. He says that she's liked "several Latino" guys on the series. But no Jews. He has a point. Chris and Aaron tell us both to shut-up, and for me to get us to the party. I do. Somehow. Drunk driving was something I really hadn't mastered. Yet.

Actually, drunk driving is stupid and very dangerous, and too many people die from it. Looking back, if I had gotten arrested and thrown in jail, it would have served me right. I had no right to drive around and endanger other peoples lives. Even if it was Florida, and their lives only count about one fourth of other human beings.

So, we get to the party, and Natalie runs up to us and hugs us. She liked to do that. Hug us. Then punch us. We all hugged her back, hoping to feel her breasts against our chests, and maybe touch her ass for a second or two. That night, I let my hand rest on her butt for about three seconds. And she hit me really hard. And I didn't even squeeze or anything. Women. Actually, Natalie.

We all kinda got really drunk at this party. As we did so, I looked around, and recognized lots of punks from around town were there. They were all older than me, and thought I was some dipshit kid or something. I remember trying to talk to this guy, Gordon, from this New Wave Cover band, The Riff, and he blew me off, telling me Roach Motel was a loser band, and I was just a little kid. It pissed me off.

As I drank more and more, I got friendlier and friendlier with Natalie. I really, really liked her, and think I began to hit on her. For me, hitting on her meant actually saying more than two sentences to her. She talked back to me, and I would feel my face turn red every few minutes. I knew I was blushing, and felt like a complete dork.

"George and Natalie sitting in a tree, K-i-s-s-i-n-g," whispered Jorge in my ear. I punched him.

We got more and more loaded until we were at the point were we were all competing for Natalie. I knew Chris, Aaron, and Jorge liked her too, but, well, fuck, I liked her more. If only I could tell her, though. But I couldn't. Cause I was a pussy.

"Hey George!" yells some female voice from across the room. I turn and look and it is this girl, Michelle.

Michelle.

Wow.

Michelle was this girl that, well, how do I say this? Um, Michelle was this girl that like dated every guy in every band in town, and from everywhere else, too. She had been with like everyone from, well, hell, I don't even wanna mention them.

"Hi Michelle!" I say to her. She was looking good, what with her long blonde hair, and gigantic boobies. She was wearing a button up shirt, jeans, and cowboy boots. Like me.

"Nice boots, George," she said to me. Her voice was low and sexy.

"Thanks," I said to her, "I picked them out myself."

"Your mom got those for you," yelled Chris.

I thanked him for his comment, and told him to fuck off.

"So," slithered Michelle, "what are you doing tonight, Mr. Roach Motel?"

I looked at Natalie, and she had this hurt look in her face. She could tell that Michelle was trying to hit on me.

"Not much," I said, "Just hanging out with my pals, getting loaded, and then planning to go home, play my guitar, and have sex fantasies about Julie from The Love Boat".

"Really," she said, disinterested in what I was saying, but interested in me, none the less.

I again looked at Natalie. She glared at me. I wanted to tell Michelle to go away and fuck the Plasmatics or Riff again, ooops, and tell Natalie I really liked her. Tell her that I thought she was pretty, and nice, and sweet, and punk rock. Tell her that I thought about her often, and how I just wanted to hold her hand.

"Yeah," I said to Michelle, "It's lonely being in Roach Motel".

"I can make that loneliness go away," said Michelle. And I knew she could.

I looked again at Natalie, and she looked at me. I wanted to tell her that I'd only had sex once in my life, and it was horrible, and that I didn't care if she and I did or didn't have sex. That I just wanted to be with her. Share drinks, food, fun. Just hold hands.

"Well, how about it George?" said Michelle.

I looked at her with her long blonde hair, boobs the size of basketballs, and perfume that was stronger than that in those glossy magazines at the supermarkets.

"Nice boobs," I said. It was all I could think of. I wanted to tell her to go away, and that I wanted to be with Natalie. But I knew if I did, Chris, Aaron, and Jorge would all laugh at me. At least I thought they would. Also, what if Natalie didn't like me? What if she said she just wanted to be friends? What would I do? The rejection would kill me. Plus, here was this girl in front of me, wanting me! Me! A curly haired Jew. In Florida. It was unheard of.

"Really?" asked Michelle, "you really like them?"

I told her I did, and then she lifted her shirt and put my hands on them.

"Ummmm, boobies," I said, sort of in a trance.

The next thing I knew Michelle was leading me by my hand to her car and mine. They were parked right next to each other. I looked back, and I'll never forget that look of hurt on Natalie's face. And the look of jealously on Chris's, Jorge's, and Aaron's.

Somehow, in a drunken haze, I followed Michelle back to her apartment. She in her car. Me in mine. I listened to the Ramones "Road To Ruin" album, and got all amped up.

I was gonna get laid. So what if she slept with every band guy from here to China. It was my turn. I deserved this. That Julie from The Love Boat had been turning me on all night, and Natalie wasn't really paying attention to me. Hell, if Michelle wanted me, she could have me. I'd get laid, and be a great lover. Even if I was shit-faced drunk, and had drank a whole pint bottle of Jack Daniels myself.

We arrived at Michelles apartment, and I followed her in, stumbling. She had to pick me up off the ground a couple of times. We went into her bedroom, and started to make out. I think I tasted every rockstar that ever toured Florida on her tongue.

We went at it more and more, and I felt myself really start to get excited. This was it. The second time I was gonna get laid. And, this time, I was gonna come. See, the first time, I was so scared, that I couldn't have an orgasm. So I stayed erect, no kidding, for like three days. Of course the girl fell in love with me, and as soon as she left, I jerked off, and for the first and last time in my life, hit the ceiling.

So Michelle is sticking her tongue down my throat, and I am playing with her basketballs. Then she reaches down and unzips my pants and takes it out. At this point, I get really excited.

"It's so big," she says.

"I bet you say that to all the guys," I say.

"I do," she says, "but I want you anyway. I've wanted you for a long time. Your cock. In me. Fucking me. I want to feel you pound me. Please."

I almost burst right there. I never, ever, heard a girl talk like that. She sounded like those 970 numbers you could dial on the phone, and charge to your parents.

I reached down between her legs, and felt something all warm and wet. I then let out a loud burp of Jack Daniel's. By accident.

"Sorry," I said.

"You make me hot," she said, and then pushed my head onto one of her boobs. It was almost bigger than my head.

I started to kiss and lick her nipples, and then she sat up.

"I have to run into the bathroom," she said, "to insert my diaphragm".

I nodded my head okay, and watched her leave the room. Then I wondered what the fuck a diaphragm was. I thought it had something to do with your voice. What ever.

So, I laid there on her bed, surrounded by lots of stuffed animals and pink sheets. I realized I was laying where lots of men had been. And some famous ones. A place I could brag I was. I felt I was somewhere important. Doing something important. And punk rock. Like taking a piss in the CBGB bathroom.

Michelle comes walking back in in a little pink nightie. She looks hot. She then gets on top of me and starts kissing me all over. I feel her kissing my nipples, stomach, then she goes down there. I feel like I'm in heaven. Surrounded by stuffed angels with little bear and doggie faces.

"I want you in me," she whispers in my ear as she and her mouth leave my penis.

"Okay," I say. What else was I gonna say? No?

So, Michelle climbs on top of me and puts me inside of her. Suddenly she's moving back and forth real hard, and I feel myself bouncing around in there like a damn pinball.

"Oh yeah, fuck me, fuck me hard!" she starts to yell.

I look up at her face and start to feel, well, dizzy. Laying on my back, with this much booze, is kinda making me sick. Plus, I start to think of Natalie. How I'd rather be with her. Even if it was just to hold her hand. To sit and watch television together. To share a drink, or hold hands at a movie.

"Oh god your cock is so hard," screams Michelle, interrupting me from my thoughts.

I move my hips a few times and start to feel myself lose my erection. Maybe it was the booze. Maybe it was Michelle. But I bet it was Natalie. I shouldn't have been here. At all. I didn't like this girl. And I really doubt she liked me. She just wanted me because I was in a band. A band that played house parties to like three people and dogs. And the dogs would leave the room when we played.

"I want you to cum," she said, in a low sexy voice, "I want you to cum so hard in me".

As she grinded and grinded more, I felt my penis totally falling down like a collapsed building. I knew I had better think quick or I'd look like some sort of freak. Some guy who couldn't' keep it up, and I could imagine her telling everyone in town that I was a pussy. And every touring rockstar. I could just see the conversation.

"He's such a pussy," she'd say to the tall guy with rose colored glasses and wire frames. And who had that long black hair.

"Yeah," Joey Ramone would say, "He's a pinhead."

There was no way I was gonna let that happen. So I did something I never did before. And haven't' done since. Something I thought I couldn't do, or pull off, but did perfectly. I faked an orgasm.

"Fuck me," she yelled, in ecstasy, as she rubbed herself, with me below her.

"I'm cumming," I yelled, and then buckled my own hips a few times, and grunted and groaned. I made all sorts of funny faces, and then acted exhausted.

"Oh yeah," said Michelle, "that's my sweet baby, cumming inside me. Oh yeah".

I smiled at her and she smiled back, quite happy that she thought she satisfied me.

"I gotta run to the bathroom," she said, "I'll be right back".

She left the room, and I lay there, naked, with my penis flaccid as a flat tire. I felt like a stud. But more like a loser. I knew I wasn't supposed to be here, surrounded by dumb stuffed animals and a girl who'd have fucked anybody, as long as he was in a band.

Michelle returned to the room and we cuddled for a while. All the time, I felt the booze doing a number on my stomach.

"You fucked me real good," she whispered in my ear.

"Uh huh," I said to her, half falling asleep.

"I never knew it could be like that. We have to do it again when we wake up in the morning," she explained.

I told her that was a great idea. Then I waited for her to fall asleep. She did. With a complete smile of satisfaction on her face. As soon as I heard her start to snore, I was fucking dressed, and out the God damn door.

So, there I was, sitting in front of my apartment, in my car, drunk as dog shit, somehow having driven home in a state of oblivion.

As the students passed my car, I felt the puke kinda tickle the back of my throat. I knew it wasn't soon before I vomited, and I deserved it. My penis was all sticky from some girl I didn't even like. I had faked an orgasm, and the worst thing was, none of it was worth it. So, I had gotten laid for the second time in my life. Big deal. I remembered the look on Natalie's face, and figured I'd probably blown it with her, forever. She'd never go out with me after what I had just done. I deserved to die. Or at least drown in my own vomit. I was a pig. Driven by lust, and my own insecurity.

And now I was gonna puke in front of all these college students, and look like a complete ass. Me, and my leather jacket with the U.S. pins, and my fucking cowboy boots. I was sure that the manager of the apartment complex would see me puke outside, and kick me out. She didn't like me anyway, and I could see her in my rear-view mirror cleaning the pool as steam rose off of it.

Suddenly I felt the puke begin to rise up the back of my throat. I thought for a few seconds that I could make a mad dash to my apartment door, unlock it, run into the bathroom, open the toilet, and puke into it. But it sounded too confusing. Then I thought about just opening the car door and letting it out onto the pavement. I'd be evicted by the next day. Same with vomiting on the lawn.

So I did the only thing I could. The thing I should have done a long time ago. When I first got my cowboy boots. I threw up into them. Well, the left one. I took it off, and gave new meaning to the word "booted". I threw up hard and loud, and filled the boot with whiskey, pizza, and the taste of Michelle.

When I was all done, I got out of the car, with one boot on my foot, and the other off, in my arms and filled with vomit. I then limped over to the trash cans near the management office and threw it away. Then I took off my other boot and threw that one away, too.

"Whatcha doin' there, George?" asked the old lady manager with the white hair, who was cleaning the pool.

"Getting a bad taste out of my mouth" I answered. And then, as I walked away from the trash can with my boots and puke in it, for some reason, I began to feel better.

Take My Life, Please.

Endnotes:

1. We, Furious George, just played Boston. Thanks to The Lombardies and The Dimestore Halos. And the Toss-Offs too! You guys rule, even if your town does suck! (That's a joke. Okay?)

2. New records that rule, that I have got lately, include those from Kiddy Badass, The Mute-Ants, The Rehabs, The Heromakers, The Beltones, The Drawves, and a Spazz / Monster X split. I also got some killer demos. Too many to mention!

3. You can still e-mail me at furygeo@aol.com. If you've written me via snail mail, and haven't heard back yet, you will, I'm just slow.

4. Finally, in good news, we, Furious George, have found a new home. This great guy named

Todd, and his cool label, Recess, are doing our full length record. And a picture disk single too! It should be out by mid-summer, so get ready! And check out Todd's band, FYP, they're lots of fun! More info on Furious George in the months to come. PUNK ROCK! 5. Oh yeah, recently we had Furious George buttons made up. You know, those little cute ones that are like one inch, and are full color and look cool as shit! (bother Recess for them, send them money or something). Anyway, the girl who did them is awesome, and her turn-around was so fast it made my head spin. She does excellent work, and at a really affordable price. Her name is Christen, and you can write her at P.O. Box 1662, Bloomington, Indiana, 47402. She also makes other things like stamps and stuff, is totally DIY, and cool! Support punks! Support her! And tell her I sent ya!

CHIP ON MY SHOULDER

What a month for live punk rock! The WORKIN' STIFFS released a great LP on East Bay Menace Records and immediately went on tour to support the record. The WORKIN' STIFFS played three triumphant shows in southern California. (Their first appearance in some neighborhoods.) In Los Angeles and Long Beach the STITCHES played with the WORKIN' STIFFS and, much like their recent shows in the Bay Area, the two bands worked really well together, pushing each other to drink harder and play rougher. The third show was in Huntington Beach with THE AUTHORITY and both bands played good punk rock. Credit goes to Bill from THE AUTHORITY for organizing an all ages gig at a coffee shop. It's too bad a lot of the kids stayed outside looking all punk and shit instead of coming in to see the bands.

While we are on the subject of the WORKIN' STIFFS, (and we often are), you must go out and get the "Dog Tired" full length right now! This LP is great from start to finish and contains all your favorite WORKIN' STIFFS song like "On The Air", "1974", "Petaluma Riot City", "New Man", "Down The Show", "Runnin' The Flatlands" and more. Brilliant! Order this from East Bay Menace Records, P.O. Box 3313, Oakland, CA 94609 or write to the WORKIN' STIFFS at P.O. Box 420834, San Francisco, CA 94142. The WORKIN' STIFFS went on a small western tour of New Mexico and Arizona. Hopefully they will travel to your town soon - these guys are so much fun live!

THE STITCHES went back into the studio to record a couple of new songs for Duane Peters (US BOMBS) new label. According to Johnny Witmer the new material is some of the strongest shit the STITCHES have recorded to date! We'll be waiting with baited breath for this imminent nasty punk rock!

The fuckin' completely punk as fuck DROPKICK MURPHYS came out from Boston and played four killer shows in San Francisco, Sacramento and Sonoma. The RANDUMBS played great sets and helped organize the whole bit.

The REDUCERS, the WORKIN' STIFFS, the LOWDOWNS, and the HELLBILLYS gave good performances along with the RANDUMBS and DROPKICK MURPHYS at the Trocadero. The Purple Onion show saw the REDUCERS, ONE MAN ARMY and the RANDUMBS providing strong support. ONE MAN ARMY provides a slug-fest of hard street-punk every time they hit the stage! Keep your ear turned to these guys- they got the momentum right now! Expect a vinyl release from these punks real soon. The DROPKICK MURPHYS show in Sacramento was in an abandoned house 10 miles out on a levee, all ages and quite fun. PRESSURE POINT from Sacramento helped put on the show and played a forceful set. with, of course, the RANDUMBS and the WORKIN' STIFFS. Look for new vinyl from DROPKICK MURPHYS soon. It'll be a split with the BRUISERS from New Hampshire on Pogostick Records.

The DROPKICK MURPHYS went home to play with THE BUSINESS and the whole show turned out successfully. It sounds like THE BUSINESS took an immediate liking to the DROPKICK MURPHYS, and the feelings were mutual. THE BUSINESS have new material out on Taang and it stands up as tall as anything they've ever done! Go get "The Truth, The Whole Truth, and Nothing But the Truth." right now! The music will change your life! Listen to "We Want Justice Not Politics". This is sung with conviction from an experienced viewpoint! Go find the single "One Common Voice" Smashing! Long live THE BUSINESS! They're on tour. Go see THE BUSINESS!

For our Oi record fix of the month ya have to look no further than Vulture Rock. The BOOT PARTY comes out swingin' with all the energy these Fresno lads can muster. The BOOT PARTY have a full length LP entitled "Bricks To Concrete" with some damn good material on it. Listen to "The Suss" and "Working Class Thug". This is quality Oi for you! The BOOT PARTY give a "Special Fuck Off" to Nazi's and jack-booted thugs among st others on the inner sleeve.

BOOT PARTY kicks off the Vulture Rock promotional EP number three with the strong number "Three Strikes" which you can also obtain on the "Bricks To Concrete" LP. Next up is the absolutely brutal REVOLT from L.A., California. Tough, rough Oi spoken here! Yeah! Side one concludes with the SYSTEM from New Hampshire. Side two features BLADE from Osaka, Japan doin' "Boycott" and the WEST SIDE BOYS from Paris playing a great tune "Les Annees Oi" from the Volt 25 LP by the same name. Real good shit! We are all looking forward to this WEST SIDE BOYS LP. Write Vulture Rock, P.O. Box 40104, Alberquerque, New Mexico 87196.

In case you didn't catch scent of this fine lager last month, let's review the POBEL+GESOCKS/CRACK/DISTORTION three way split EP on Knockout Records. Side "A" is fuckin' great with those veteran German Oi masters POBEL+GESOCKS doing "Sturm Nach Der Ruhe". These guys are still amongst the best! Next comes THE CRACK doing "Mister Mister". These guys have been around the pub a few laps as well. Finally you have a younger band, DISTORTION rockin' a hard edge on "Living For The Weekend" about working and drinking. Great vocals! Knock Out has done it again!

Those filthy FUCK-UPS from Norway have released some RAMONES tinged punk-rock recorded back in 1995 on Hit Me Records. This stuff is quite different than their Oi music on "White Christmas", and it's very good! Is this band still playing or recording? You tell me. What a great collection of world class knuckleheads! With boo-coo punk rock talent!

Patrick at Pelado Records in Costa Mesa, California has a raging new release for you this month. It's entitled "Sex Sells" by FRANK MY UNCLE'S BAND. The band gives Bay City, Michigan as a contact address and songs like "Bondage Baby" and "The Hustle" come out all fucked-up and dripping with burnt 90 weight. A good release.

Keith at Wound Up records has two ripe singles ready for picking right away!

First up you have San Francisco's own punk rock kings and queens THE LOUDMOUTHS rockin' like there was no tomorrow. Give a listen to Jay's singing on his "Big Bark" song. You'll like it!

Item number two on the Wound Up new admissions, is the SEX OFFENDERS with their "Morning Missile" EP. These sick fucks reside in Keith's own city, Kansas City, Kansas, and the punk rock is raw like you want it! Give this 'un a spin - "Dope Sick" and "40 Oz." leap outta the grooves at you! Another in the long line of quality Wound Up releases.

For a rapid punk rock storm confront the TRAILER PARK III doin' "I'm Not Depressed I'm Drunk". This rowdy sing-a-long fast punk blast is recommended to all you inbred hillbilly types whether you hail from the woods of Pennsylvania or the prairies of Texas. You can subscribe to the "Let's Kill the Popular Kids" Club by patronizing the TRAILER PARK III's favorite bar.

The UNDEFEATED from Sonoma and Santa Barbara came to the Purple Onion and played a full-bore, punk-rock-with abandon set for the lucky patrons of Tom Guido's famous cellar. This band is on a roll now, and is presently finishing at the studio. Look for some new vinyl soon. Did you pick up Chapter 11 Number Three? The UNDEFEATED rock through great tunes like "I Don't Like U", "Another Night", and "Drunken Violence". Order this one from Chapter 11, P.O. Box 132, Sonoma, CA 95476. It fuckin' rocks! You won't be disappointed!

The CHOICE from Southern California have a split single out on It's Alive records with NO MOTIV on the flip side. The CHOICE material includes "Cup of Reality" a fast-fast shouted punk number and "Stupid Fools", which is a bit slower and more melodic- a real excellent street-punk jewel!! Write to THE CHOICE at 1100 Opal Suite B, Redondo Beach, Ca. 90277. Some problems have come to light with Helen of Oi records. The bands have been getting shoddy product and the label

has been stiffing them on royalties. THE CHOICE, BRAINDANCE, and OXYMORON have left H.O.O. Look for upcoming records on We Bite records by THE CHOICE, Look for an OXYMORON/THE CHOICE tour in late 97.

Emilio from Italy has a good release out on Flippaut records. The TEMPORAL SLUTS rock out pretty fuckin' hard with the ballsy feel of the US BOMBS plus a touch of STOOGES mania sprinkled in. In the future you will see a TEMPORAL SLUTS/LA SECTA split on Flippaut/Munster records.

THE HOOKERS are set to release more vinyl on Crypt and Repent. Finally!! Noel reports that THE HOOKERS played some bar-shattering punk shows around Cincinnati with a great band from up around Port Huron, Michigan called THE DIRTYS. With any luck we'll get to see these bands out west(now that they are banned from playin' in Ohio.)

Frankie Flame came to town for a rousing series of pub-piano football and drinking ditties. The REDUCERS opened. These fuckin' guys are so great! The singing is extra strong. The REDUCERS helped Frankie out on an old tune "On Yer Bike" from the 1982 Link LP "Oi! Oi! Thats Yer Lot." With any luck we'll get some vinyl from the REDUCERS soon. The WORKIN' STIFFS closed out the debacle with a superlative set of top notch Street-Punk. Hey! Any of you punks know where I can get a copy of MRR # 1 ? Let me know.

Till next month... I'll be seeing you... See ya 'round... I'll be seein' ya... See you in Hell!!

NetPunk

with

Mark Hanford

Wow, another month has passed already and it is time for another Netpunk column. Life is moving really fast for me right now, which is strange, because I'm not really doing that much. Still trying to get settled in Santa Cruz, doing various odd jobs and selling old 12" records of bad 80's bands I've managed to accumulate over the years, and the like. Anything to keep myself to busy to even look for a job. Which brings me to the partial focus of this months column. Yep, that's right — websites devoted to the ANTI-work ethic - an ethic that says you don't have to slave 40+ hours a week working for "the man" in order to have a fulfilling life. Mykel has certainly covered this topic in his column a lot over the years, and now you can use the net to find out more about this lifestyle choice.

Most things I've read about the anti-work movement mention Bob Black's essay The Abolition of Work, and so I might as well too. You can find a text version of the essay online at http://www.unicorn.com//lib/abolition.html (yes, there is supposed to be a double // in there) and you should definitely go read it if you haven't had the opportunity. You can also get to some other interesting texts from this page, so be sure to click on the link at the very bottom.

Another anti-work article is located at the Democratic Socialists of America website. The article is Workers Have Nothing to Lose but Work Itself! written by J. Hughes. The article details why slaving away under the present capitalist system is stupid, and gives a bit of history of the anti-work movement, as well as proposing some changes for the future. Also a definate must read, you'll find that article at http://www.dsausa.org/ESR/Work.html .

Of course, another place you can look to for information against the work ethic is just about any anarchist resource on the net. I've given you quite a few of them in the past, but one I don't believe I've mentioned yet is An Anarchist FAQ Web Page (FAQ = frequently asked questions), which has a ton of information about anarchy. You'll find it at http://www.geocities.com/CapitolHill/1931/ .

Yet another excellent anarchist resource is the Anarchist Yellow Pages 1997 (http://www.dorsai.org/~agony/ayp.html). This is a worldwide resource guide to anarchist organizations and "radical spaces" such as bookstores, collectives, etc. If you are serious about anarchism, or want to know where to find the cool bookstores when you go to the big city, then this is the place for you. Lots and lots of places to write to for info, though not many of them have e-mail addresses or web pages.

A final site dealing with anarchism and anti-work issues is Liberty for the People, which has a list of texts that, as they put it, concern "the goal of liberty and freedom for the working class individual." Lots and lots of links here to specific articles on other peoples pages. You could literally spend hours at your computer, just from visiting this one page of links. You'll find it at http://www.tigerden.com/~berios/liberty.html .

Okay, enough about politics! Let's talk about music and food! The first site I wanted to mention this month was by those wacky fun-punks YOUR MOTHER. They've put together a web page that, while it doesn't capture the insanity of their live show, does capture perfectly their geeky personalities. They've really gone all the way on this one, because, believe it or not, they have their own domain name. Their web pages are at http://www.yourmother.com . And definitely check out the band pin-up section - it is very scary.

Another good band site is for SWITCHEROO, from South Carolina. They have pictures, sounds, lyrics, etc. and everything is simple and easy to read. I'm not sure I understand why they used a graphic of an adding machine for all their links, but maybe some things are better left unexplained. Anyway, you can find out more about SWITCHEROO at http://members.aol.com/geek4000/switcheroo.html .

Vital Music out of New York is putting together a website that, at the current moment, contains mainly their catalog, but if you're in the market for some new punk stuff at a good price, it is a good place to check. Plus, they say they are going to expand their website in the near future - we'll see if it happens before this gets printed, but somehow I doubt it. Anyway, even though the page is eye-blinding green and ugly cyan, you can read the catalog at http://www.panix.com/~grape/ .

I should admit here and now that occasionally I steal some of the ideas and/or links for columns from people on the punk-list. If they happen to mention something they've found, I'll go and check it out, and if it appeals to me, then I'll let you know about it. One such site is the Live at the Masque page, which has photos and text about all of the early bands from the LA punk scene. You'll find the pages at http://www.wavenet.com/~jenlens/masque/ , and I thank Flesh for the tip, even if he didn't know I was listening.

If you were wondering about punk rock in the state of Alaska, you need wonder no longer. Rex's Stupid Web-Page (http://www.alaska.net/~rextreme/) proves that it does, indeed, exist. Actually, there isn't that much in the way of music here, other than some sound files from a band called Liquid Bandade, but there is a ton of fun stuff to look at and read, including articles from Rex's zine PTBH!. Rex also owns the only punk store in Alaska, so you know he's gotta be hardcore for sticking it out. Enjoy.

I got email from the Rev. Norb the other day (that's right, Norb has an e-mail address now, and NO, I WON'T give it to you, so don't either bother asking (unless of course, Norb gives it in his column, in which case I will feel free to give it to everyone who asks (I guess))), pointing out that I fucked up the web address for the Shredder records web page when I was mentioning columnists web pages a couple issues ago. The actual Shredder page is at http://www.tweekitten.com/shredder/ , not wherever I said it was before.

Okay, the final site for this month is about - you guessed it - food! Bri over at Nervecore is constantly doing stuff that makes me want to mention his pages, and the latest is a nifty vegan recipe database which is searchable by recipe type. It's actually not directly on bri's pages, but instead can be found at the pages of his SO, Kat. She also has a vegan chat area, so if you are looking for good eats, you'll find them as near as http://nervecore.com/kat/vegan/ .

Okay, so that's enough for this month. I hafta go re-read why I shouldn't find a job. I am getting used to all this leisure time (though being broke ain't what it use to be). You can continue to e-mail me at hanford@primenet.com, or write me at PO Box 8059; Santa Cruz, CA 95061. That is all.

The Rock God's top 10 list Studio Tips

The following is a list of the Top Ten

COLUMNS

Things bands should remember/do during recording. This is based on my experience running a small 8-track studio specializing in punk, hardcore, pop punk, etc. Cedric Couch

1) Rehearse your songs! It wastes a lot of time and your $$$ if you are unrehearsed and must practice before the tape rolls. In one extreme case a band actually started to wear a hole in the tape from recording and rerecording parts too many times!

2) Work out arrangements! Some bands think that they are ready but wind up disagreeing over how a song will go for the final version.

3) Don't write in the studio! Some bands actually write songs and/or rewrite songs in the studio. While this can create some great spontaneous music, it also rushes things creatively while wasting time and money.

4) Have your equipment ready! I don't know how many times band fail to show up with the basics such as guitar straps, picks, amps/song lyrics, etc. etc. Do every one a favor and have your shit ready! This also means putting on new guitar strings, tuning drum heads, having new sticks, picks, bringing your favorite microphone, having your samples ready, so on and so forth.

5) Borrow equipment if you need to! Everyone knows good equipment costs a lot. I certainly don't have the cash to buy a fleet of Strats and Les Pauls for my recording needs. If you are in the same boat just borrow the best equipment you can from friends and other bands. It's way easier to borrow stuff than for the engineer (me) to try to get your $70, 12 year old, beat to shit, beer stained, dropped at shows, Peavey practice amp to sound like a stack of Marshalls.

6) Tune, damn it! I've had studio clients who refuse to tune their instruments. I know it's punk rock (or something) but not tuning makes everything sound like shit! In one case I actually had to tune my client's guitars because they "didn't believe in it". Also, the instruments should be in tune with each other or the whole thing will end up sounding like mud.

7) Don't invite a dozen friends/girlfriends! Sure you want the encouragement of your buds and want to impress your honey ('cause you're a rock star making a record) but this is the single biggest distraction in the universe. It might not seem like a big deal at the time but I've seen many musicians (with punkers being easily distracted to start with) come in all gung-ho about doing things perfect and then spending more time necking with their babe or getting rowdy with their pals than listening to what's going on.

8) Don't drink! Maybe I should put, please, damn it! next to that. I know it's the cool thing to do. Get a buzz and let the music flow. The problem is sometimes the music flows right down the toilet. I'm am certainly not opposed to drinking (my band even sings about it, on occasion) but I've had bands get so drunk that by the end of mixdown they were just swaying in a chair saying "that's fine, whatever" or even worse they had to stop the session because they were too drunk to play. Also in stressful band/studio situations it's a good way to start a brawl. Get liquored up and let the punches fly.

9) Re-mix/rerecord parts if you're unhappy with them! Too many times people just let in glaring mistakes, put up with crapola mixes or instruments that sound like mud. Take the extra time, you've come this far, you might as well make it sound good. It only takes a few minute to rerecord that off time guitar part or redo those overloaded back up vocals, etc. etc. It also saves me from hearing how bad you hate the recording for the next umpteen years.

10) Dupe your demo on good tapes. Far too many people spend the money to make a tape and then use their broken boom box to make copies onto 4 for a dollar tapes from Walmart. Use decent tape especially if you're going to be selling them or better yet try to put out a 7" or something. It's not that difficult. In the long run. it's not that much more expensive to put out a batch of 7"s instead of a demo tape.

I hope this guide can be of help to bands as they prepare to record a demo, 7", CD, 8 track, Edison cylinder, etc. If you have any questions I can be contacted at: Ripp Off Productions, c/o Cedric Crouch, 46 Oberholtzer Rd., Bechtelsville, PA 19505.

Happy birthday to me! Happy birthday to me! Happy birthday, Brian Zero! Yes, that's right, girls and boys, this fish is one year older, one year closer to that great spawning pool in the sky. I had planned on writing this time on the classification of people based on age categories, and the concept of the "all ages show." Unfortunately, however, yours truly needs a bit more time on this subject. So for right now I want to take a short trip back to something I touched upon quite some time ago: the Walt Disney company.

Recently, I went into a local record store to drop off some flyers. Near the prime location for leaving said leaflets was a large television screen with a display of buttons underneath, and headphones to the right. This device was there so that customers could watch and listen to little video samplings of whatever pap big record labels were trying to sell to them. Mildly interested, I checked out the selections, and found myself surprised by one from a band called the *Suicide Machines*.

This band's video consisted of black and white images of what looked like a punk rock gig interspersed with color shots of some punk kid on a skateboard, dyed red hair on his head, and the words "punk's not dead," on the back of his leather jacket. The music? I guess you'd label its flavor as being hardcore, with ska sprinkled on top—the band had horns.

Below the video player was a rack of CDs from the bands highlighted, so I decided to take a closer look at the one from the *Suicide Machines*. With this CD came a booklet manufactured out of low quality paper and covered in what looked like hand written lyrics and cut and paste graphics, all of which added up to a very DIY appearance; only in this case, DIY doesn't stand for "Do It Yourself," it stands for DIsneY. The *Suicide Machines* are a product of Hollywood Records, a subsidiary of the Walt Disney corporation. Imagine That!

Once upon a time, actually just ten years ago, Disney used to kick punk rockers out of its park for their appearances. Now that one of Disney's bands is telling me that "punk's not dead" I feel a great deal safer. After Pocahontas came out, I wrote that I felt Disney lacked the business savvy of Time Warner, a company which has done well to pass itself off as some kind of hip multinational. That was all before Disney bought ABC and Danzig, however; and now I guess I have to admit that I was wrong: Disney can succeed as a poser as much as the rest of them.

With the *Suicide Machines* it seems that Disney has some very clever AR people who apparently tapped the underground enough to manufacture a product that looks less bogus than most of what Epitaph is putting out. Kudos to Disney for winning an award in my book for corporate cunning on this one. Disney may be an old monster of a corporation but its still got some surprises curled into its tentacles; there are still miracles to be found in the magic kingdom.

See you real soon.

STRANGE ORZE

C-O-U-N-T-D-O-W-N TO THE MILLENNIUM

John J. Kohut

Sign, sign, everywhere a sign.....

In February more than 20,000 Greek Cypriots gathered at a monastery on Kykko Mountain, Cyprus, to pray before a 400-year-old icon of the Virgin Mary and the child Jesus that reportedly had begun to weep. The faithful interpreted the tears as a sign that a major calamity was imminent. The monks at the monastery reported seeing tears forming in both the eyes of Mary and Jesus.

• In January in Thibodaux, Louisiana, throngs gathered at the home of Warren and Doris Ougel on Highway 1 to view a cross beaming from the frosted glass of a bathroom window.

• As of mid-February more than 500,000 people had gone to see was is purported to be an image of the Virgin Mary on the glass windows of the Champion Finance building in Clearwater, Florida. The rainbow image, photographed by numerous news organizations, appears on nine smoke-colored window panels. Glass experts suggest that the rainbow color is the result on weathering of the panes' coating while the BVM shape is attributed to a palm tree that had grown nearby.

In Argentina two armed men dressed as Teenage Ninja Turtles robbed an upscale ice cream

parlor in a wealthy Buenos Aires neighborhood. Shouting, "I am Michelangelo, he is Donatello and we want the money," the pair made off with $200 and jewelry from the patrons.

In February in Yate, England, Sue Evan-Jones, 45, qualified for her driver's license. The process took her 27 years, 10 driving instructors, 1,800 driving lessons, and about $30,000 in lesson fees. It was her fourth attempt at taking the test. During the first test she crashed the car into a construction site. On the second test attempt, she swerved into the path of a police car that had its siren on and lights flashing. On the third try she drove in the wrong direction around traffic cones. According to reports, she was discouraged from taking the test more often by her various instructors. Evan-Jones is married to a police traffic control officer.

Authorities in Edinburgh, Scotland, permitted convicted rapist and murderer David Price, 34, to leave his prison cell to attend the premiere of the opera "Odyssey," which he authored while in jail. Price, who is serving a life sentence, was accompanied by guards but was not handcuffed and was allowed to mix with the cast and the audience. Price raped and murdered his girlfriend on Valentine's Day, 1984, using a sliver of glass from a broken picture of his estranged wife as the murder weapon.

In Lawrence, Massachusetts, a 34-year-old man was found by police in the basement of a church. Police, responding to the report of a break-in, found the man naked and trying to nail himself to a wooden cross. Officers described him as clutching a Bible, muttering religious quotations and bleeding from one palm.

When a Pensacola, Florida, woman complained to police that a drug dealer had sold her fake crack cocaine for $50 they tested the drug. Finding that it was indeed crack, they arrested her for possession.

Officials of England's Anglican Church issued a statement in support of its priests after a London *Sunday Times* poll reported that only 34% of 200 Anglican priests surveyed could recite all of the Ten Commandments without prompting. Of the "Ten," the most well-known were the prohibition against adultery and "coveting" your neighbor's wife. The church's statement said that it was knowledge of the substance that mattered, not the words.

In March two Chilean policemen stopped 49 motorists for talking on cell phones while driving. They reported that a third of those stopped were talking on fake wooden or plastic phones.

In Charlotte, North Carolina, a skydiving instructor was ordered to pay $90,000 to a woman who charged him with inappropriately touching her during ground training, making sexually explicit comments on the airplane and then fondling her breasts as they fell to earth in a tandem jump. The woman was harnessed in front of the instructor during the jump.

Standard reason never to try it

In Tel Aviv, Israel, a 72-year-old man jumped from the third floor of a shopping mall in a suicide attempt only to land on a 26-year-old cafe patron, breaking his back. The jumper suffered only minor injuries.

People who know special things

In Ottawa a man drove his Jeep through the entrance to the parliamentary grounds, up a paved walkway and several flights of stairs leading directly to the front door of the Parliament's main building. He jumped out of his vehicle and stormed into the lobby shouting "Devil worshipers, devil worshipers!" It took 20 to 30 security officers to subdue him.

In Serres, Greece, Philip and Evangelica Danglis were convicted of "disrespect of the dead" after they were accused by a woman of digging up her husband's bones from a cemetery and mailing them off to Bulgaria where the couple's son was attending medical school. The parents were attempting to aid his study of human anatomy.

A Wisconsin woman is suing her former psychiatrist for malpractice, charging that he first convinced her that she suffered from multiple personalities - 120 to be exact - and then charged her insurance company for group therapy. Among the supposed personalities were Satan, angels who talked to God, and a duck. Of the $300,000 in treatments, Blue Cross & Blue Shield paid him about $113,000 and the hospital involved, $114,000.

The County Commissioners of Kleberg, Texas, have voted unanimously for a resolution urging the use of the term "heaven-o" as a greeting instead of the standard "hello." The idea is the brainchild of flea market operator Leonoso Canales, Jr.. He told a newspaper, "I see hell in hello. It's disguised by the o, but once you see it, it will slap you in the face." At the courthouse in Kingsville, employees have begun answering the phones with "Heaven-o?"

A spokeswoman for Reebok said that she was "horrified" by the fact that the company was selling a women's running shoe named "Incubus." In mythology an incubus is a male demon who ravages women in their sleep. On the market for a year, the name does not appear on the shoe and was not used in national ads. It is however featured on the box. Company officials were considering blacking out the name on their remaining stock.

In March, mobs in the Ivory Coast capital of Abidjan chased two alleged sorcerers and beat or burned them to death, thinking them responsible for a "penis-shrinking" scare. One suspected sorcerer sought refuge in a police station near the U.S. Embassy as men stoned the building and onlookers covered their genitals with their hands. The hysteria had apparently spread from neighboring Ghana where 12 men were killed by mobs in January, after they were held responsible for making penises shrink or vanish. According to victims, the sorcerers simply touched them and made their penises shrink or disappear. They then demanded cash for a cure. In one incident in the Ivory Coast, high school students demonstrated outside a police station, demanding the authorities take action against a stranger who they charged had made the penis of a fellow student disappear.

A growing danger to pedestrians in Singapore is "killer litter" - objects thrown to the street from high-rise apartments. Despite a new law that imposes a three-month imprisonment and a fine, incidents seem to be on the rise. An incense burner thrown from nine stories hit a pedestrian in the head. A tricycle from one apartment went through the windshield of car. In 1996, 51 Singaporeans were arrested for tossing down everything from television sets to flower pots. A five-year study of the phenomena linked the throwing incidents mostly to anger. The practice is also a problem in Malaysia and Hong Kong.

Good deal

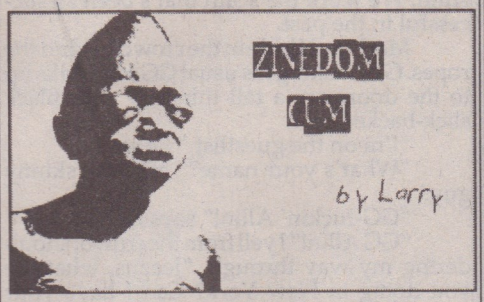
Louisiana Agriculture Secretary Bob Odom said that when some residents of his state learned that the Environmental Protection Agency had established a $50 million fund to clean up more than 1,000 homes on the Mississippi Gulf Coast that had been contaminated with a dangerous cotton-field pesticide, they deliberately had their own homes sprayed in an attempt to take advantage of the federal offer of money to renovate contaminated houses. Three people were arrested in Louisiana for selling the spray or doing the spraying. At least 190 homes had been sprayed. The pesticide, which attacks the central nervous system, can initially cause headaches, nausea, weakness and diarrhea.

Thieves in Buenos Aires made off with $25 million in a January bank heist in which they tunneled their way under the bank during a six-month operation. Last June the thieves rented an office across the street from the bank and began digging a 165-foot tunnel. Despite complaints by neighbors and passerby to police about noises underground, authorities never detected the problem. A local newspaper vendor who often heard the noises said that locals joked about a new subway line being built. The tunnel diggers deposited their dirt next to a site where engineers were doing work for Telecom Argentina. The incident was the city's 55th bank robbery in the last six years that involved a tunneling operation. Although no one has been arrested in the January theft, a leading suspect, who claimed to have been out of town at the time, was a Uruguayan known by the name "King Tunneler."

Israel's National Parks Authority plans to take the archeological site of Megiddo, scene of numerous battles throughout history and, according to the Book of Revelations, the supposed locale for the "final conflict," and turn it into an Armageddon theme park. "The main market for Megiddo are Christian pilgrims interested in Armageddon," said park director Zeev Margalit. "I believe anything we can do to make this connection even stronger will help the park." The site is already a pilgrimage destination for Christians interested in Revelations and prophecies of the "end times." The Parks Authority is planning to install prayer grottos and 14 transparent screens with holographic images to allow users to see the site as it existed centuries ago and to witness a scene of an apocalyptic battle.

Kohut's latest book, written with Roland Sweet, is Dumb, Dumber, Dumbest, published by Penguin USA and available in bookstores everywhere. Please send all corroborating evidence from your town's newspaper (with the paper's name and the date the article appeared please) to me at: Strange Daze, PO Box 25682, Washington, DC 20007.

COLUMNS



The call came sometime in afternoon back in 1994. It was my mom telling me that someone from Houston called their house looking for me. My younger brother, who was 10 at the time, took the message. The message was a man from Houston said someone was missing and they needed my help.

I waited until after 5 p.m. to call to get the cheaper phone rates. The person on the other end of the phone answered, "Coroner's office," and my heart sank. I had the feeling one of my friends had died. I explained who I was and that I was returning a phone call. "Oh, yeah, you'll need to talk to so-and-so, and he won't be back in until for two days. Here's the case number when you call back."

Now I was freaking out. I called all three of the people I knew in Texas, and they told me no, they're still alive.

It was torture having to wait a couple of days thinking I might have to identify a friend's body. I finally spoke to the coroner. What happened was someone had OD'd after shooting up coke under an overpass in Houston. The coroner described his build, his clothing, noting that it was too nice to for the John Doe to be homeless, and his tattoos. "Wait, he's also got something prosthetic. Hold on, it wasn't a limb. Oh, he also has a prosthetic testicle." And the only lead the coroner had to finding out the identity of the guy with the nice clothes and plastic nut was his T-shirt.

He was wearing a Genetic Disorder T-shirt.

The coroner said he called both San Diego State University and University of California San Diego's science departments looking for a kind of group or club called "Genetic Disorder." He tried information, then he finally called the post office whose zip code was part of the artwork. The post office gave the coroner the my name and parents address (I don't have my address down on anything).

I told him that I had no idea who the person was and that I sell my shirts at a couple of record stores. "I'll ask around, and if I hear anything, I'll call right away."

A couple of days later I walked into my favorite record store and the employees started asking me about the "dead guy." The next week someone called and told me that Genetic Disorder was mentioned in the newspaper in connection to a corpse. Shit, people are going to start thinking I murdered someone.

I wrote about the guy who OD'd in a GD T-shirt in issue #12 after I found out the person was a friend of a friend. I was introduced to Jamie through my friend Ed. I was hanging out at Ed's house in Mesa, AZ, and Jamie liked my shirt so much that I dug one out of my bag and gave it to him. I mentioned the story to Ed, but he realized it was his friend when he read the description of Jamie's tattoos and plastic testicle in the newspaper. "Dude, didn't ever see Jamie pull out his balls at a party and beat them with a hammer to freak people out?" I gave Ed the coroner's phone number and he gave it to Jamie's parents who were searching for him for over six months.

This is a condensed version of a true story I printed in GD #12. In this month's column, I'm going to focus on how to come up with story ideas, and also how to publishing another run of the mill fanzine.

I read somewhere in Blow My Colon about how there's a theory that the "losers" across the country are stapling pages of shit completely lacking in content just to mail out to get copies of "good" zines for free. Don't let that be your zine. I might sound discouraging, but bear with me. I hate every single issue of my zine except for the last four. Looking back, it's easy to how bad they sucked. I'm doing this to help you not keep your zine from falling into the same holes of suckdom.

First off, there are way too many zines covering strictly music. The content consists entirely of an introduction where the editor apologizes for taking so long between issues, then follows up with band interviews, many of which were generated by publicists wowing the new zine with free CDs and possibly some ad money, then record, show and zine reviews. Your writing skills really have to shine to stand out as a music fanzine nowadays. The sad story is that most don't. Try to change things a bit. Maybe write about the band outside of their music. I've seen band interviews where the editor took the band out for a round of miniature golf, photographing everything. I once gave a band $2 for each member, then took them to a 99¢ store to see what they would buy. Be creative.

The easiest way to do this is look carefully at the zines you like and try to figure out what is that particular zine's formula. What is it about that zine that makes you like it?

As for stories, what is it that you want to share with your readers? Do you have any special skills that you could write about? Has anything bizarre ever happened to you? Are you fanatical about anything and can you present it in a way that won't bore people (some people can take the more interesting topics and kill it with boring writing)?

Some other tips are to take a story idea and flip it around. Writing about "normal" people can be hell of lot more interesting (and sometimes pretty fucking twisted) than writing about a guy simply because he's a guitar player in some band that's gonna break up 14 months from now. While working on a bunch of stories about high school Satanism for my last issue, I interviewed my principal and vice principal from high school along with a bunch of heshers. I asked the principal and vice principal questions like, "Were kids really sacrificing animals in the name of Satan?" and "Was there ever a fear that the school would be overrun with devil worshippers?" The vice principal said yes, there were people doing terrible things, but she couldn't name any specific instance, while the principal said everything was caused by a fundamentalist teacher who freaked out because some kids brought a ouija board to school.

I also interviewed a San Diego police sergeant who specializes in occult matters. In other words, when they find a corpse with a pentagram carved in his chest, the cops called Sgt. Drilling. With a straight face, I asked him, "Do you think the decline in Satan worship and occult crime has anything to do with the fact that you can't play a CD backwards like a record?"

Fanzines have covered some subjects to death. Here's a list of what to avoid. 1) horoscopes, real or made up. Sorry, horoscopes have been done to death, and you cannot make them funny. 2) Shamelessly promoting either your band or your friends' bands. People will see right through it. 3) As a matter of fact, avoid printing boring band interviews altogether. Think about it, it's your goddamn zine and if you're thinking, "This will fill two pages," cut it out. I stopped doing band interviews a while ago and haven't looked back. And everyone except the publicists seems to consider it a breath of fresh air. 4) Never ask a band their influences. 5) Avoid the "Sorry this is late" routine in the introduction. I got news for ya, no one is ever on time. 6) Stay away from the very dead "Green Day/Epitaph: are they still punk?" stories The letter sections to MRR and Flipside has provided everyone with enough to last a lifetime. Move on. 7) POETRY.

I'm going to cover advertising in next month's column. If you have any zine production questions, feel free to write. I can be reached at PO Box 15237, San Diego, CA 92175 or email <harmon1@mail.sdsu.edu>

Count Your Lashes Out Loud

I just started the 55 hour long course to be a certified volunteer for San Francisco Sex Information (SFSI). SFSI was founded in 1972 by sex educators Toni Ayres, Maggi Rubinstein, and Carolyn Smith to provide free, anonymous, accurate, non judgmental information and referrals about human sexuality to the general public. I know my sex life has already helped a lot of poor unfortunate souls find happiness... The more people I can touch with my knowledge of sex, the better. The free Switchboard is the most-used resource, handling between 500 and 800 calls each month. Volunteers are trained in all aspects of human sexuality and are available to answer anonymous questions by phone, Monday through Friday, between the hours of 3pm to 9pm PST. So, for everything you always wanted to know about sex but were afraid to ask, call 415-989-SFSI. And ask for Queenie... Maybe I can help you personally.

When we think of playing with sensations, we tend to only think of the unusual and painful. But in sm play, sensations can

range from quite gentle, like a caress or a stroke with a feather, to the more commonly used and loved pimp slap across the face. But remember, no sensation is inherently *good* or *bad*. Sensations will feel differently to different parts of the body and even to the same body part at different times. Remember to always experience firsthand every sensation you plan to give and be very observant of your submissive's responses. Certain seemingly benign sensations can easily take a submissive to the edge if the play is intense enough. One area in particular, especially in submissive men, seems to be the toughest boundary to penetrate, but just begs for attention - the anus.

For any type of anal play, safer sex standards are mandatory. Put on latex gloves before you put your hands or fingers near the anus, especially if you have a sore or scratch. If you play with toys, be sure to cover it with a condom and clean it well with alcohol afterwards (or better yet, have your submissive do it.) Also, be aware of your fingernails. The rectum is extremely sensitive and can notice even the smallest rough spot. In addition to keeping them clipped and filed down, aim them away from the rectal wall and toward the center as you proceed inward. And LUBE UP! Unlike cunts and mouths, the rectum does not secrete its own lubrication. If your submissive has to ask for more, you're way too late. The rectal wall has a tendency to shed without proper lubrication and will begin to unpleasantly "burn" when touched. Believe me, nothing cuts an anal play session shorter than a burning ass.

Many anal aficionados say that a cleansing enema is a perfect way to begin anal play. Enemas not only take the submissive to the "submissive head space" quickly to prepare them for anal play, but it also makes the play more esthetically pleasing. For those into more textured play, proceed sans enema.

Proceed very, very slowly, especially at first. Never use force. Let the submissive tell you what they need in this situation. Try placing an item lightly on their anus and let them slowly "back onto it." This way, they can go at the pace they need by letting their sphincter stretch and allowing the muscles to relax. This should happen in about thirty seconds. Try slowly inserting one very well-lubricated finger into the asshole. If the muscles are too tight, just hold your finger there until you feel them relax, then press forward. While it is inserted, you can move your finger back and forth, vibrate it and press in different directions. Be sure to watch their reactions, noting which ones illicit pleasurable responses. The sphincter can relax to allow surprisingly large objects inside - a penis, even a Taurus-sized one, and even an entire hand. (called 'fisting" even though the hand is not curled into a fist.) Warn the submissive before withdrawing and then do so very, very slowly! Re-lube it and then try inserting two fingers or more...

And last but not least, if you lose something up the submissive's rectum, do not administer an enema in an attempt to remove it. In many cases, the body will pass it out again on its own within a few hours. I know that's a big relief for many out there. Til next time, play hard...

There's nothing wrong with being fifty if you don't act twenty.
Joe Gillis in "Sunset Boulevard"
There's nothing wrong with being fifty if you DO act twenty.
Mykel Board in real life

I sit in a straight-backed chair. My left leg curls under the seat. I extend my right leg, locking the knee. The twenty-something Negress unties my right boot, bought cheap at Payless. I'm a bit embarrassed at the *Lower East Side* brandname, but no one here'll notice.

Pulling off the boot, next she goes for the sock. Carefully opening a condom (she's got long nails), she pulls out the rubber inside and presses it against my naked big toe.

Pulling and unravelling, she brings it over my foot, up past the heel. I'm amazed at its stretching ability, but try it yourself if you don't believe me.

Then it's condom number two, right over the first. This girl isn't taking any chances. The guys on the couch are completely silent. They've even stopped breathing. The only sound is The Stooges on the stereo and the squeal of rubber against rubber.

My encased foot looks like something you'd find in a supermarket freezer— the meat section. The young woman lies on her back. Holding my ankle to guide me she slowly slips my foot between her legs.

The vaginal heat spreads through the rubber, sending warmth waves up my legs. They come to rest in a hardening mass.

Is this a dream? Is this one of those literary devices that catch a reader's attention and then turn out to be a figleaf over the genitals of my imagination? Nope, this is really happening to me, though it should be happening to someone else. Therein lies the tale.

It's a continuing tale, an oft-told one. This version begins eleven years ago. LETCH PATROL is just starting out. (I can write about them, even if the columnist-who-can't-be-named cannot.) Among the band members were two attractive guys who played in skirts, a rotating drummer, a singer scraped from the dumpster outside of a loneybin, and George Tabb. Quite a combination.

The whole band was funny, wild, with enough ideas and hustle to get a double page spread in one of those cheesy teen magazines. At the same time, they became a legend among NY's gutterpunks. Mark, one of the two attractive guys, became a pal of mine, even though he refused to touch me *there.*

It's 1988, we're at the door The Limelight, a disgusting "beautiful people" club built in an old church. It's me, Mark and GG Allin. We work the scam that's been so successful in the past.

Mark and I hide in the crowd behind the ropes. GG, looking his usual GG self walks up to the doorman, a tall thin guy with black slick-backed hair.

"I'm on the guestlist," he says.

"What's your name?" asks the skinny guy.

"GG-fuckin' Allin!" says GG

"GG Allin!" I yell from the crowd, shouldering my way through. "Jeezus, what are you doing in New York? Can I have your autograph?"

This is Mark's cue. He joins me in fawning over the superstar. The doorman, not wanting to seem an idiot, figures he must have a celebrity on his hands. He lets GG in, but not Mark and me.

No problem, GG goes around to the side entrance, opens the door and we're in.

Johnny Thunders playing tonight. People dressed in black stumble over each other on the way to the bathroom. A scraggly haired guy, wearing black leather jeans is crumpled in a corner near the stage. Skinny girls with long sleeve dresses prowl the crowd asking folks to buy them drinks. This is not the crowd that usually comes to this club. These people wouldn't be caught dead here on a normal disco night. Though many of them will soon be caught dead in other places.

It's 11PM. GG has been drinking for twelve hours. He should be just about in form now. Mark and I can't find him at the moment.

"Look," says Mark.

Coming from a side door is GG. He's between two guys in suits. They've got necks as thick as my thigh. Each has one of GG's arms and is pulling him into the main hall.

"Dis is where ya can stay." say the one with the mustache.

They give GG a little shove, let him go, turn around and go back through the door.

"What happened?" I ask.

"That fuckin' Thunders," he says, "just cause I sat in his lap and tried to tongue kiss him. I mean he *was* a fuckin' New York Doll, right?"

Mark and I laugh. Then we see Alan Vega. Alan was half of *SUICIDE*, the punkest noiseband in history. I don't think he's done anything new since some awful rockabilly albums in the early 80s. But GG wants to meet him.

Mark, who's friends with the *other* half of Suicide, decides that's enough to introduce the two.

"Hey Allen Vega!" he says, "This is GG Allin"

Vega must've heard about GG because he backs up right away. But somehow GG charms him and the two go off to discuss who-knows-what while Thunders takes the stage.

The show is boring. Johnny can hardly stand up, let along play the guitar. Of course, the crowd loves it. Since I scammed in anyway, I leave to go home. The next day, Mark calls me.

"Yow Mykel," he says, "you know what happened last night?"

I shake my head over the phone.

"GG got Alan Vega to produce his next

record. Then we left the place and it started..."

"What started," I ask, "the production?"

"Naw, the garbage. GG was so happy he picked up the garbage on the way..."

"That was environmentally friendly," I say, somewhat surprised.

"No," says Mark, "he didn't pick the garbage like stuff in the street. He picked up the garbage like in garbage cans. The whole thing. He used 'em to break through car windshields. Kerpow! Kerpow! Kerpow! Every car had a litter basket through its front window."

"Your shittin'." I say, "GG threw garbage cans through car windshields? Because he was happy?"

Mark nods into the phone.

"Yeah," he says, "it was great. Best thing I seen in my life."

At that time, Mark must've had barely twenty years to see life, but it was moving uphill.

Time passes. Mark graduates from Letch Patrol to Iron Prostate. He goes to chef's school, joins a catering firm, gets a girlfriend, engaged, married.

Let's fast forward to Mark's bachelor party. A tradition based on the time of final freedom. The boys get together as one of their own bids farewell to his youthful independence and becomes a responsible adult. Booze, porno movies, prostitutes. The last burst of fun before the next step in the life cycle.

I bring some animal porn and some shit-eating vids. Knowing Mark's friends, I figure this is what they'll enjoy. It was the same stuff I brought to George Tabb's bachelor party and it was a hit there. I didn't arrange for THE GIRL, this time, though. Mark's long-time friend Carlos took care of that.

George, Evan and I arrive together. The host, an earnest young man wearing a too stiff shirt, tries to take our coats. George refuses to give up his leather jacket.

"It's punk rock." he says.

Then they guy asks us for $20 each "to defray the costs." George and Evan fork it over.

"I'm on the guestlist." I say.

"Huh?" he says.

Uh oh, this guy doesn't know what a guestlist is? I hold up my bag of videos.

"I brought the entertainment. Carlos said I could get in free."

"Whatever." he says, using the current jargon in a very adult way.

We go upstairs.

Upstairs is Scott Weiss who's already drunker than I get all night. There's also a buncha people I'd usually cross the street to avoid. Dressed in shirts with collars, shaved so clean they squeak, they're the Brooklyn wannabees, right foot on the bottom rung of the corporate ladder. Fifteen years younger than me, I feel like I'm in a room with friends of my parents.

I start the show with a boring straight porn film I got as a free bonus for buying condoms from *Adam & Eve* mailorder. George tells me how he knows one of the actresses and she's now an anti-porn activist.

"Of course," I say, "your tits begin to droop and then it's *stop this horrible stuff.*"

The guys enjoy the movie, although a few keep to the kitchen with vague *tsk tsks* that say this is beneath them. They have girlfriends (wives?). They don't *need* this.

Then come the animal tapes.

"Eww gross!"

A few guys head for the kitchen. Mark comes in, looks at the TV, laughs in memory of George's party, then returns to the kitchen for the Three Stooges show on the kitchen TV.

Time passes, Scott is completely gone by now, sitting in the corner babbling about tattoos, a new band, and Jews with balding problems. Surprised that THE GIRL hasn't shown up yet, it's time to up the ante a bit.

I put on the hardcore stuff. The stuff that makes *me* cringe. The real S&M and feces sucking. Right from asshole into mouth: FFFF-FRTTT. PLOP. GULP.

A uniform groan comes from the crowd. A his hair just starting to recede into a blond crows peak, gets up and runs to the bathroom. The others stay a few seconds more then, one by one, rise and head for the booze. Only George, Evan and I are left.

A short stocky guy with an enormous nose peaks in from the liquor room. He's like a kid watching in awe and horror as his parents fuck. He comes back in and sits on the couch. Soon a few others return—and watch.

An air of uneasiness hangs over the room. It's an embarrassed quiet, like someone farted and everyone's doing their best to ignore the smell.

The sideways glances at the video betray a fascination as well as a repulsion. Then the doorbell rings... it's THE GIRL.

A Negress with slight Oriental features, she wears a should-length dirty blond wig and false eyelashes as long as my the short guy's nose. She's not pretty, at least in any conventional way, but she's exotic enough to keep up the interest, if nothing else.

She wears very high heels and a leather bikini. She carries a bag of tricks and a leather whip.

"My name's Danger," she says, cracking the whip, "where's the groom?"

I've told you before that my pal Julien's dad spent a number of years in jail for rape. Why? When he was in college, he and some friends invited a girl to their dormroom "for a party." When she got to the room, it was empty except for a few guys.

"Where's the party?" she asked.

"You're the party." came the answer.

The rest is court history.

Tonight is Mark's night. His last night of freedom and ***HE'S THE PARTY!***

We sit Mark in a chair in the middle of the room.

"OK," says Danger, walking over to him, "since you're going to be married, there are a few things you should know about married life."

She reaches into her bag of tricks.

"First," she says, "you're king of the household."

She takes out a red cape, trimmed in fur. Draping it over his shoulders she says, "Of course, if you're king of the house, you should be treated like a king."

Then she takes a paper crown out of her bag and puts it on his head. "Your wife will worship the ground you walk on."

Danger drops to her knees and grabs Mark's right foot. She starts to undo the laces.

"No!" he says to Carlos, "I told you I wouldn't do any of this."

He pushes his way through the surrounding crowd to the kitchen. Carlos, spins on a heel to chase him. Grabbing him by the shoulder, Carlos gives him a bear hug and lifts him off the ground. He tries to carry the struggling Mark, forcing him back to the chair.

"No!" Mark yells with such anger that everything else stops. His fists are clenched. Sweatbeads come to the surface of his face.

"Well," says Ms. Danger. "if the groom won't do it, we need a stand-in."

"Let Mykel do it." says Mark.

"Yeah right." I say.

"Mykel! Mykel!" comes the chant from the future Wall Street crowd. "MY-KEL! MY-KEL! MY-KEL!"

I smile, nod, raise a hand and sit in the chair. Danger picks up the fallen cape and drapes it over my shoulders. She puts the crown on my head and then starts untying my right shoe.

You know what happens at this point, it's in the first few paragraphs of this column. But there's more.

After the foot fucking, Danger again delves in to her bag for tricks. She takes out a leather mask and a leather-covered metal rod that's to serve as a gag.

"Since you're going to be married," she says, "you'll have to get used to being bound and gagged."

Although I'm NOT getting married, I'm standing in for one who's *already* too bound and gagged to participate in this. I open my mouth for the bit.

The leather mask unintentionally covers my eyes. I can only see through a slight gap where my nose is supposed to be.

"I'm not through yet," says Danger.

I can hear her scraping around in her bag. "Since you've decided to get married, it's proved what your friends have know all along... You're a dickhead."

She pulls out what I assume to be a rubber penis hat and puts in on my head. It smells of the halloween masks I wore in grade school.

She fastens a leather collar around my neck.

"Punk rock!" says George.

Then, she puts a leash on the collar. Squinting through the nosehole I see that she's turned around. Bending over slightly her twin cheeks are right at eye level.

"Follow that ass!" she says, giving a tug on that leash.

I do more than that. I get right in there. Pushing my nose between those cheeks, I wiggle in as deep as my face will let me. There's a sweat smell, as if she's perfumed her asshole.

Into the kitchen she walks, me right in there behind. After a little bit of walking we go back to the living room.

"Now slave!" she says, "it's your turn."

She has me face the chair and grab the back of it with both hands. She's kneeling behind me

She reaches around my waist. Her hands come to my belt buckle. In front of this crowd I'm even more shrivelled than usual. Half a pinkie nesting in a pair of grapes. It's not something I want exposed to future corpo-

rate America. Resting her head on my shoulder she whispers.

"Don't worry, I won't show your cock."

I feel better now. First, because I'll be saved the embarrassment. Second because the way she said it sounded rehearsed. As if she's said it to hundreds of guys at hundreds of parties. I'm not alone in my insecurity.

She unbuckles my belt and lowers my pants in the back, like you'd do to moon a bitchy neighbor. A slippery KY-like liquid drips on my coccyx. Slowly it follows that intergluteal channel, while I worry.

"Did I wipe well enough last time? What if I missed a spot?"

When the liquid reaches the brown rose, a small shiver runs to my prostate and spreads north and south. After the goop, comes the tongue. Right there, right where it counts.

Yes! My favorite! Something even girlfriends won't do! Here it is: a stranger and me, a spurious groom.

After the rimjob, I reach to pull up my pants.

"Not yet!" she says. "First sit!"

"Wait a minute!" shouts the guy who tried to take our coats, "that's MY chair."

He runs into the bathroom and returns with an old towel. He puts it on the seat of the chair. I sit on it, feeling the various liquids mix beneath my blissful sphincter.

"Now comes the blow!" announces Danger.

"But you said you wouldn't..." I say, reaching down to protect my precious peanuts.

Covering my crotch with the kingly cape, she crawls underneath. She pulls my hands apart, and hands me an African-American size dildo pulled from God-knows-which hiding place. She quickly tucks this in the front of my pants, puts her mouth over it and whips off the cape.

The crowd laugh. I fake an orgasmic time, begging "Do my balls! Please! Do my balls!"

Next, out comes the dildo. A red plastic thing with the texture of Gummibears. About a foot and a half long it's thin and wormy looking with a head on both ends.

"Are we gonna do this together?" I ask. "My asshole's still wet."

Groans escape from the watching young men, as if they've never had anything up their rectums, except the rigid sticks there right now. Mark sits on an easy chair next to Carlos. Our eyes meet for a second before Danger's voice draws me back.

"You wanna do that, it's fine with me." says Danger, "It's not what I expected."

"OK," I say, "I'll bite. What did you expect?"

"What I expected was for you to stick one end in my asshole and the other in my cunt."

"If that's what you expected..." I say, "I wouldn't want you to have to suddenly go into improv."

By way of answering, she gets on her hands and knees and faces away from me. I stick in the asshole end without problem, but I can't find the cunt.

"That's not my cunt," she says, as I press the dildo in toward the ring she's got through her upper labia.

For the first time, I'm embarrassed. Me, master of feminine biology, jerker offer to scores of double penetration movies. I should know the holes.

"I can't find it," I whimper, still pressing here and there.

"It's up higher," she says, "closer to the asshole."

Ah, there it is. One end in the asshole, the other smoothly sliding into womanhood.

"Ok now," she says, "let go."

I do.

SLOP! The twat end comes out hitting me in the face.

"Try again," she says.

I'm much quicker this time, having remembered the relative position of the holes. But when I let go, FLAM! right in the face.

"Now I get it," I say, "that's what it's *supposed* to do."

"Congratulations Einstein," she says. The crowd laughs.

"Now, have you got a tomato?" she asks, "A small one, the size of a walnut, if you've got it."

This being that kind of household, the host has one. He brings it to her along with more towels to cover the floor, in case she "makes a mess."

From her bag she takes a foam baseball bat.

"Any volunteers?" she asks.

Scott Weiss reaches for the bat. Finally, I'm off the hook for awhile. Scott is too drunk to figure out if he's supposed to be batting the tomato or throwing it.

His head lolling to the side, he crawls up to Danger and puts his cheek against her lap. One hand reaches up and squeezes her breast.

"Mmmuuuu nyat gassgeraht?" he asks.

"Huh?" she says.

"MMMMUUU NYAT GASSGERAHT!" he shouts.

"He wants to know if you have a cigarette," translates George.

"Where would I have a cigarette?" she asks... The crowd chuckles at the witticism.

George and I prop Scott up about three feet in front of the girl. We put the bat in his hand. Danger inserts the tomato in her insertion slot. Then squeeze. POP! Out it flies. Scott looks at the bat, then collapses face first onto the towelled floor.

"Mark, you try," I say to him, not giving up.

He shakes his head. George steps in to bat. POP! Home run! Or it wudda been, but it goes right back to the pitcher. Right in the stomach.

"Yer out!"

After baseball comes the finale.

"Ok," says Danger, "this is it. We've gone through the ceremony, the wedding night, now it's time to get cleaned off. Yep, shower time. I want the groom and his best man to come here and take off their shirts."

Carlos looks at Mark. Mark shakes his head and folds his arms letting Carlos know that he's not going to do it. Carlos looks at me. I pull off my t-shirt. Carlos takes off his polyester. Arms around each other, like we've been friends for years, Carlos and I kneel on the towels in front of the young woman.

"Gimme a beer!" she says.

One of the straight boys hands her a bottle. She twists off the cap, puts it between her legs and dumps the contents into her uterus.

"Another, quick!" she says.

One more bottle finds its way into her hands and between her legs. She leans back spreading her legs, giving Carlos and I an Odyssean view of that Cyclops.

"Ready?" she asks.

Before we answer, sssssssssppprrrrrrrreeeshshshshshsh, out sprays the beer. A jet onto our naked torsos. Warm frothy sticky, we're covered and the show is over.

While Danger changes into street clothes, Carlos and I dress. I grab a nearby open beer and suck it down.

"Er... Mykel," says George, "that's the rest of the beer you were just bathed in. She had that up her snatch."

I sniff at the bottle. "Great," I say draining the bottle, "it knows me."

"It's non-alcoholic." says George.

I spit. "Yuck!" I say, "how could I ever put something like that in my mouth."

After the girl leaves, there's really no point in sticking around. George, Evan and I say our good-byes and head home.

The next day, Mark calls me to tell me how thankful he is for my taking his place.

"Anytime," I say, "it's not like it was a chore or anything."

"I just couldn't do that stuff." he says.

"Sure," I say, "I understand."

The conversation leave me feeling sad. Like a friend has moved away and I know I'll only hear from him will be seasons greetings cards with pictures of the kids.

Is Mark still a good guy? Of course he is. I'd count on him to help me through most anything except a sexual dryspell. Is he still a friend? I hope so. I expect he knows me well enough to expect this point of view.

Is this the same Mark I saw GG with ten years ago? No. Is it because of age? No. Is it because he got married? Not exactly. Then what? Did he sell out?

So much of the discussion here— and everywhere— is about "selling out." The words, like "politically correct," have been flung around until they've become meaningless. You snip at each other about who has or hasn't sold out. Who's become rich, moved to a major label, nibbled corporate sphincter. That discussion is wrong. Selling out is not the problem. The problem is maturing— growing up.

When I was 12, I promised myself I would never ask *"How was school?"* or ever start a sentence with *"When I was your age."* When I was twenty, I always answered the question *"What are you going to do when your fifty?"* with *"The same thing I'm doing now— if I can."*

I expect those were promises and answers typical of other twelve and twenty year olds. Only most of them changed into thirty year olds, forty year olds and fifty year olds. They grew up. They exchanged knowledge for action, safety for adventure, comfort for excitement. They matured. The pledges of a twelve year old and those of a twenty year old drowned in the "reality" of the outside world.

Having your asshole liked by a party girl, walking around with your nose between

her asscheeks, getting sprayed with vaginal beer, these are not mature things.

Spending a year in Outer Mongolia, rejecting relationships, commitments, families and houses with little white fences— these are not adult ways of acting.

Rather than selling out, we should be discussing the tragedy of growing up. We should talk about what happens when you won't fuck for fun, or get drunk or play in a punk band. We should debate playing golf, having your own office, or planning a honeymoon. Therein lies the real tragedy. I don't give a shit if it's corporate or not.

ENDNOTES:

—>Thanks dept: I wanna thank Jen Angel, Andy Slob and Bill Riedy for making my recent blitz tour of Ohio a success. For the folks who don't know it, I've begun travelling, doing what old punk rockers do: **SPOKEN WORD!** I can usually get away weekends. So, if you can set up three spoken word shows in a row, let me know. I'll be mostly reading from my forth-coming book on Mongolia.

You can contact me through the post office (PO Box 137, Prince Street Station, New York NY 10012) or email: (mykelB@ix.netcom.com Don't forget the 'B' after 'mykel') Let me know when and where and I'll tell you if I can make it.

—> Sucker dept: I do it every April. And every April someone falls for it. For those who didn't get it. MRR is NOT being sold to Warner Brothers. At least not as far as I know. The plug for the Jeff Bale book was also a fake.

Remember that story about the how homo porn raised the *penile stress gauge* of "straights." That one WAS TRUE! So was my great review of THE DERITA SISTERS CD. For some people, of course, those are the only things they thought were lies.

—> A weird TV zine (that's TransVestite, not TeleVision, moron!) came to me from Canada. Called *Damsel* (#1202-230 Roslyn Rd., Winnipeg Manitoba, Canada R3L OH1) It's a bunch of poems, pictures of girls and sorta girls and weird aphorisms. While I admire tranzies of all types ("Are you man enough to be a woman?") I don't get why this was sent to me. Even weirder is the "Damsel Recommends" page where my name is included on the bottom— in pen!

Does that mean, that they add a different line for everyone they send a promo copy to? What a way to get a good review! It worked with me, huh?

—>Further on the weird zine front, SEE HEAR's Ted Gottfried (c/o See Hear, 59 East 7th St, NYC 10003) put out his own zine. It's got nothing to do with the zine world though— it's about tombstones. All photos of gravestones (the cover: a surf tombstone) it's bizarre both in content, and idea. The only text is a brief introduction by Ted. Digest size, the $3ppd charge has to cover the quality of the photo repros and the slick paper necessary to capture that quality. Nice gift for your goth friends.

—> *How much punk rock do you hear in... dept:* For those who share my fetish for "off the beaten track." There's WHAT'S UP Newsletter from Romania (c/o Adrian Popescu, Str. Valea Ialomitei 13, Bl. A32, sc. B, ap. 16, Sector 6, 77413 Bucharest, Romania). Besides the newsletter, Adrian also DJs on local radio. Send him a couple dollars— well hidden— for the zine— or send him your records for airplay in Romania.

I think I'm finally caught up on my reviews- it seemed like I had hundreds, but after I weeded through all the crap, I didn't have a whole lot left. Maybe I should reiterate our policy: no grunge, alternative, rap, techno, or ska. Only punk, hardcore, straightedge, noizcore, oi, thrash, etc. If you sound like Bush or No Doubt, don't bother. I got 2 tapes that were completely blank, and one that sounded like a low rumble. There was a discernible thumping sound that might have been drums, but I'm not sure. I review stuff with bad sound quality, but if you can't hear it, I can't review it. Mark your packages with "audio cassette. Do not X-ray!" or the post office might x-ray them, which pretty much erases them. Also, you don't have to send 2 copies of your demo- that's just for record reviews. Now, on with the reviews...

TRIPLE BYPASS play some pretty decent 3 chord mid-paced punk, when they're not trying to be too poppy for their own good. Stick with the solid punk! It's great. 6 songs (including gratuitous SCREECHING WEASEL cover), decent production. 52 McLoughlin St./ Glencove, NY 11542. UNCLENCH are crunchy, chunky east coast metalcore, though they do kick it in gear at times. Lots of moshy beats and muscle, kinda like SICK OF IT ALL crossed with BIOHAZARD. 3 songs, good production. 98 Oak St. #4704/ Lindenwold, NJ 08021. U.T.I. have that boppy 'new school' sound, but do it to where it's not too annoying. 7 songs, good production. 1840 Burton #220/ Austin, TX 78741. SNAPNZIPPY play great, catchy, funny punk with a lot *of* charisma. Very enjoyable. 5 songs, gold production. 2 Pasture Ln., Old Bethpage, NY 11804. BITCHSLAP remind me just a bit of that great band RIPCHORD (the English one). They really tear it up, with gruff vocals and a sense of humor. 6 songs, good production. P.O 36,/ Kenosha, WI 53141. GET HIGH play thick hardcore and punk that's pretty damn good. Just catchy enough, and they kick it in gear when it counts. 5 songs, good production. 16 B Winter St. Somerville, MA 02144. RIDICULUM dish out some mean sounding hardcore with vicious vocals. They do slow down at times, but it's all around great stuff. 12 songs, decent production. 23 Maplecrest Dr./ Danbury, CT 06811. THE PILLAGE PEOPLE are back with another tape full of awesome, raging hardcore, featuring alternate male and female vocals. 14 songs, good production. P.O. Box 221/ Delaware, NJ 07833. DEMENTIA 13 play fairly average punk with a decent amount of spirit and catchiness. 7 songs, good production. 14 Empire Rd./ Paterson, NJ 17563. I got a tape from a band called THE SCAM, but I don't think it's the same SCAM that had the awesome "Everything Ends in Rot" EP awhile back. I love those guys, These guys are pretty good, too, playing tinny, fast hardcore with cool, snarling vocals. 19 songs. good production. *220* Sechrist Flat Rd./ Felton, PA 17322. THE HORSHACKS also play decent, average mid paced punk and hardcore with funny lyrics. 10 songs (including obscure SEX PISTOLS cover), good production. 2124 Hawthorne Hts./ Depere, WI 54115. TOMORROW'S GONE kind of makes me think of "Can I Say" period DAG NASTY, but a little harder, and with rough vocals. Lots of leads and notes and melody, though it's definitely not weak. 5 songs, good production. 137 Tamarack # 12/ Henderson, NV 89015. THE SHITGIVITS play snotty old school punk rock with enough oomph to make me like it. Good stuff. 8 songs, good production. 6511 Burgundy St./ San Diego, CA 92120. Our old fiends DIE CRUISIN' are back with another tape chock full of MISFITS-inspired horror punk. Fantastic stutf. One day this band will do "Walk Among Us 2". 14 songs (half live), decent production. *16739* Old Manchester/ Grover, MO 63040. THE SHOPLIFTERS play grungy punk rock, kind of like THE GERMS, but modernized just a bit. I like it. 11 songs, decent production. 901 Maple Ave., Wilmington, DE 19809. THE ZIPPERHEADS also play good, old fashioned, beer drenched punk with catchiness and gruff vocals. 9 songs, okay production. 1540 South Moor Dr./ Fountain, CO 80817. TYPECAST do some grungy RORSCHACH-sounding sludge punk with cool, vicious vocals. 6 songs, good production. 1560 River Rd./ Belle Mead, NJ 08502.

And that's it for this month. As always, I'm at PO Box 2584/ Conroe, TX 77305.

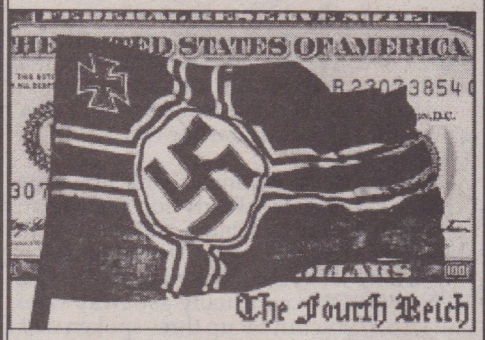
I was extremely impressed by President Clinton's "State Of The Union" address in January. Unfortunately, I listened to the speech on my car radio while driving, and dozed off at the wheel and crashed my car. When I regained consciousness in the hospital eight hours later following surgery, the President's message still resonated in my mind, although it could have just been the concussion. Clinton's reminding Americans to brush after every meal seemed like sage advice, especially considering how few Americans can afford a dental plan. The President's urging Americans to fasten their seat belts was another bold stroke of bipartisan political leadership which will undoubtedly save many lives. My only disappointment was that the President neglected to remind Americans to rotate their tires. Oh well, I guess you can't fit everything

into one three hour speech. Please don't worry about the injuries I sustained in the accident, the Doctors assured me that I should be good as new in 7 or 8 years, at which time the country still won't have a balanced budget or national health care. The next day I was able to watch a replay of the speech on C-Span while lying in my hospital bed. In the background behind Clinton were two familiar faces, Newt Gingrich and Al Gore. I was surprised to see Gingrich there because he had recently been convicted in connection with an ethics investigation. I found out later that under congressional guidelines no one can actually be removed from office unless their ethics violation includes use of a handgun. As I watched the speech I noticed Al Gore didn't seem to be paying attention. He had a cellular phone and was making one call after another. Trying to read his lips I think I caught the expression, "Can I put you down for a hundred thousand dollars?" come up several times. After each call Gore would jot something down in a notebook. C-Span explained that the notebook was the reservations list for the Lincoln bedroom.

I know that many cynical readers probably think Clinton is just another corrupt phony hypocritical egomaniacal blowhard politician speaking empty words telling the public what they want to hear, but I ask you to judge President Clinton by the profound words he spoke to the American people simulcast live on five national TV networks January 23rd, 1997. Since his speech is too long for me to reprint here in its entirety, I have condensed the actual speech somewhat by removing all sentences where the President didn't use some form of the word "challenge", but other than that this is the actual speech! No kidding!!

"...These changes have opened vast new opportunities, but they also present stiff challenges. And how do we meet these challenges together, as one America? To improve the state of our union, we must all ask more of ourselves; we must expect more of each other; and we must face our challenges together. We must go forward as one America - a nation working together, to meet the challenges we face together. Now is the time to look to the challenges of today and tomorrow. America was built on challenges, not promises. Challenges we have lived up to from our birth to the present day. Tonight, I want to speak the challenges we face as a people. Our first challenge is to cherish our children and strengthen the American family. To make the "V" chip work, I challenge the broadcast industry to come to the White House next month to work with us on concrete ways to improve what our children see on television. I challenge Congress: Send me a bipartisan welfare reform that will really move people from welfare to work and do right by our children, and I will sign it. I challenge people on welfare to make the most of this opportunity for independence. And I challenge American business to give them a chance. Tonight I am pleased to announce that a group of prominent Americans is responding to that challenge by forming an organization that will support grassroots community efforts in a national campaign against teen pregnancy, and I challenge every American to join them. I challenge America's families to stay together. In particular, I challenge fathers to love and care for their children. Our second challenge is to provide Americans with the educational opportunities we need for a new century. I challenge every community, school and state to adopt national standards of excellence, measure whether schools are meeting those standards, cut red tape so that schools have more flexibility for grassroots reforms, and hold them accountable for results by embracing our Goals 2000 initiative. I challenge every state to give all parents the right to choose which public school their children attend and let teachers form new schools with a charter they can keep only if they do a good job. I challenge all schools to teach character education, good values, and good citizenship. I challenge parents to be their children's first teachers. I challenge Congress to expand work study and help 1 million young Americans work their way through college by the year 2000. Our third challenge is to help every American achieve economic security. I challenge Congress to consolidate 70 overlapping job training programs into a simple voucher worth $2,600 for unemployed or underemployed workers to use for community college tuition or other training. I challenge you to raise their minimum wage. I challenge every business that can possibly afford it to provide pensions for their employees, and I challenge Congress to pass a proposal recommended by the White House Conference on Small Business, that would make it easier for small businesses and farmers to establish pension plans. Our fourth great challenge is to take back our streets from crime, gangs and drugs. I challenge the Congress to finish the job. I challenge Congress to keep those laws on the books. I challenge local housing authorities and tenant associations: Criminal gang members and drug dealers are destroying the lives of decent tenants. I challenge every state to match federal policy: to assure that serious violent criminals serve at least 85 percent of their sentence, and I challenge Congress not to abandon the crime bill's support of these grassroots efforts. The challenge begins at home, with parents talking to their children openly and firmly. I challenge Congress not to cut our support for drug-free schools. Our fifth challenge is to leave our environment safe and clean for the next generation. I challenge Congress to reverse those priorities. We must challenge businesses and communities to take more initiative and make it easier for them to do so. We are strengthening community right-to-know laws requiring polluters to disclose their emissions, and challenge community groups to use the information to work with business to cut pollution. Our sixth challenge is to maintain America's leadership in the fight for freedom and peace. Through these efforts, we have enhanced the security of the American people, but important challenges remain. The six challenges I have discussed thus far are for all Americans. But our seventh challenge is America's challenge to us here tonight. If we in Washington are going to fulfill our responsibilities to help the American people meet those challenges, it will require a very different kind of government. Now I challenge Congress to go further; curb special interest influence in politics by passing the first truly bipartisan campaign finance reform bill in a generation."

I get the impression that if you asked Bill Clinton why he got into politics he'd tell you it's because he finds it "challenging"! Now don't all you cynics who thought Clinton was a phony hypocritical egomaniacal blowhard feel just a little silly?



DE: My name's Dave Emory and it's my pleasure to be joined by Ed Haslam, the author of *Mary, Ferrie and the Monkey Virus, the Story of an Underground Medical Laboratory*, published in soft cover by the Wordsworth Press, copyright, 1995. Ed, welcome back to our air waves.

EH: Thank you.

DE: We have been discussing events that took place in New Orleans and around Tulane Medical School and the Ochsner Medical Clinic in the 1960's and early seventies. Alton Ochsner was one of the most important people in American medicine and also a very prominently connected political animal, not only in New Orleans, but elsewhere. His connections involve some extreme right wing and national security connections. He also was the head of the Information Council of the Americas or one of...the dominant person behind that, that was a right–wing propaganda outfit with apparent intelligence connections that was involved with helping to paint Lee Harvey Oswald Red in the New Orleans area. One of his employees, one of his colleagues I should say at the Ochsner clinic and also at Tulane, although he was not with Tulane at the time, Mary Sherman, one of the foremost cancer researchers in the United States, was involved in an underground medical laboratory with David Ferrie, a paramilitary right–winger involved with the Intelligence community's efforts against Castro and the major initial focal point of Jim Garrison's investigation into President Kennedy's assassination. His untimely death and the murder of Aladio Devia__?? his apparent control in the anti– Castro effort helped to cover that up. We have been speaking about the murder of Dr. Mary Sherman and the circumstances surrounding that. It was bandied about by the press that this was some sort of a lesbian quarrel or something like that and in fact that was not the case. We left off with this. There was...now there was, was there not Ed some superficial mutilation of her genitals but nothing like what the press made out?

EH: Well, I think the first thing I want to say is that anybody... when people do ask me what the book is about I simply say it's an investigation of the death of Mary Sherman and it really is the...what the book comes to,

it's the major part of the investigation. Mary Sherman's death was portrayed as a psycho–sexual slashing and that her body was set on fire and the police as reported through the newspaper went on this wild goose chase looking for a lesbian slasher and it was...they played up that theme so much that the precinct captain complained about the manpower shortage and everything else. I mean that was the whole thrust of their investigation. Nobody could get near the files on this. This file was kept locked in a police officer's desk and it was not part of the regular filing system. Thirty years later this file was finally released into the basement of the New Orleans public library which is where I found it and when you read the autopsy report and the police report of what happened to Mary Sherman, you realize that every thing they said was a lie and we start with...what did happen to Mary Sherman. What did the body look like.

DE: She apparently had a number of very serious and lethal stab wounds. As I said, with the whole lesbian sort of homophobic cover–up angle came from...

EH: Wha–wah–wah.... let me start with the stab wounds because that's a good place to start.

DE: Okay.

EH: The cause of death as stated in the coroner's report was a stab wound to the heart, okay. This was a precise, now... done with a very narrow instrument and she was stabbed exactly and completely perfectly in the middle of her art and it penetrated that thickest wall, the biggest muscle in the heart, the thickest wall right up there in the front, and she hemorrhaged from there. She hemorrhaged over a quart of blood and that is the wound that killed her. Okay. Every other stab wound on her body did not hemorrhage and that means it was done after death.

DE: Huh!

EH: So, the slashing as it's called was not done when she was alive. It was done after her death and it was done in order to create the impression that she had died in a psychosexual incident.

DE: And apparently the inflictor of the fatal heart wound had a high degree of medical knowledge.

EH: He certainly knew how to kill — or he or she certainly knew how to kill somebody because of the precision of that wound. In fact, they didn't even find that wound because they lifted up her left breast and did it right on the seam where her breast would normally hang and went straight in between the fifth and sixth ribs. It wasn't until they literally started to take apart her chest cavity in the autopsy that they even found the wound. So that was very precise, whoever did it, knew what they were doing. But they did it for a reason and that is what the burns indicate.

DE: Now when the body was found, there'd been some clothing that had been piled on and I believe also under the body and set afire?

EH: That's right. It was basically a mattress fire, may have been some synthetic clothing on top, the criminologist working for the New Orleans Police Department identified the material in the clothing and said that that material burst into flames at 500 degrees. That means the temperature in the room was less than 500 degrees because that material did not burn completely. It was only partially burned. Also, the curtains next to her burn did not burn. Some of the furniture in her room was smoldering a little bit but the police who arrived on the scene before the fire department got there, did not even report seeing a flame. It was all just a smoldering fire of less than 500 degrees. The problem comes in when you analyze the body, Mary Sherman's right arm, her right rib cage and the right side of her head was *completely* burned off, totally disintegrated. Now the temperatures required to burn a bone are enormous. In a commercial cremation, a body is put into a oven that's 2,000 degrees and it stays there for two hours and when they open it up there are still bones because bones don't burn, they dehydrate and then the mortuary service grinds up the bones and makes them into dust. So even the 2,000 degrees at two hours does not burn a bone. Even guys.. pilots who crashed jets and get soaked in jet fuel, it burns at thousands of degrees, when they go to pick up the wreckage, their bones are still there. Whatever hit Mary Sherman on the right arm and took off her right arm, her right rib cage was thousands of degrees. Now here comes the real interesting point. The easiest thing to burn on your entire body is your hair. We've all burned hairs on our arms, whatever, around a stove, etc. They burn quickly, at low temperatures and everything else. The hair on Mary Sherman's head was still there. The hair on her body was still there. In relationship to some of these burns, the hair was 2–3 inches away. What could have created thousands of degrees of temperature so specifically that it completely burned off and charred and cauterized her right shoulder area, completely destroyed and disintegrated all the bones in her hand and arm and rib cage and not burned the hair that was right next to it.

DE: In attempting to answer that obvious, and I believe you did successfully answer it in attempting to answer that obvious and massive discrepancy, you came upon a hypothesis which brings us back to not only the clandestine laboratory but Mary Sherman's work with David Ferrie injecting mice with cancer causing monkey viruses and... it many ways that's... discrepancy in her death brings us to some of the simple points of your narrative.

EH: There's only really two things that could create the type of damage that we saw on Mary Sherman's body. One of them is a bolt of lightening or an equivalent electrical charge of millions of volts of electricity or millions of watts of electricity hitting her in a blast or a bolt and burning off the...everything in its path in the process. One of the curious questions is why is it only her arm and head area and why didn't it go all the way down through her body and create similar damage in other places. The other thing that could have done it would have been a beam of radioactivity and we are familiar with some similar incidents and accidents that occurred with certain machinery that created radioactivity. One of the pieces of machinery that creates radioactivity is called a linear particle accelerator. This is sort of a poor man's atom–smasher. It is used in...where the most famous one today is out in Linda Loma California at the Cancer Center out there. It shoots radiation into patients and is used to burn their tumors in there. A linear particle accelerator is...of that 1964 generation, was a five million watt machine that was fully capable of producing either a lightening bolt strength spark or a beam which could cut anything. I mean...let me just give you an illustration of the power of these machines in South Africa in the diamond industry down there, they take yellow diamonds which are regular diamonds with quartz imperfections in them, and they put them in front of the beam and it strips the quartz out from the middle of the diamond. These things are capable of cutting anything because they shoot sub–atomic particles.

DE: Now this... you theorize that the accelerator, and we're going to update the information that you developed since your book was published, but you theorize about this linear particle accelerator which may have been the device, which appears to have been the device that caused this incredible burning on Mary Sherman as having been connected with the work that she may have been engaged in in this underground laboratory, namely investigating cancer causing viruses. Could you tell us a little more about what you think was going on in that laboratory in connection with the accelerator and the cancer– causing viruses and we're going to get back to not only Mary Sherman's medical work but... the formidable efforts of two of her female colleagues, Sarah Steward and Bernice Eddy, also pioneers in this field and also sadly overlooked, perhaps because of their gender.

EH: Okay, let's start with... the linear particle accelerator and why it was that I brought that into the conjecture of what happened to Mary Sherman. First of all, I was told in 1969 that there was a linear particle accelerator in New Orleans which was being used for medical research which was not being discussed publicly and I was told that by a Jesuit priest because I attended a Jesuit school and he happened to be our physics teacher and we happened to be talking about linear particle accelerators that day in class when this conversation came up so I had a fairly high level of confidence that the Jesuit priest was telling us the truth and this was information he had heard through whatever circles he associated with through his priesthood activities and his teaching physics activities. The question that got raised is what were they doing with a linear particle accelerator that was medical and that was in a category of research that they wouldn't want to talk about and that raised a possibility that Mary Sherman, if she died in proximity to a linear particle accelerator was using that linear particle accelerator in her research and was that research the same research that was involved with David Ferrie's lab. In other words, was she using a linear particle accelerator on monkey viruses to mutate them? Was she mutating monkey viruses and then seeing what happened with the viruses when they put them into the mice? And THAT was the critical question that I had to find an answer to and that's when we went back to David Ferrie's treatise, the treatise that was found in his apartment and we traced the whole story back to the National Institute of Health and the discovery of can-

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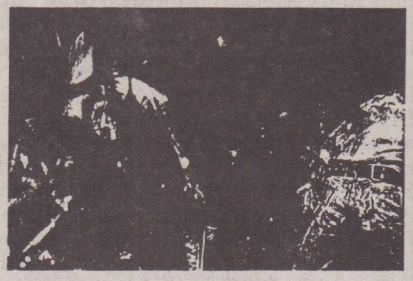

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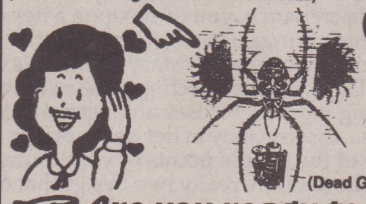

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cer causing viruses by Mary Sherman's medical school classmate, Sarah Steward, who was working as a researcher for the National Cancer Institute and the National Institute of Health. And in 1957, Mary... excuse me, Sarah Steward and Bernice Eddy, both... Bernice Eddy was the... head of the safety testing laboratory, it was called Biostandards but the safety testing laboratory at the National Institute of Health and she and Sarah Steward, proved that they found a virus which they named Pollyoma and they proved that this virus was capable of causing multiple types of cancer in multiple types of animals and for the first time they proved that viruses were capable of causing cancers in mammals. The history of virus and cancer goes back all the way to the beginning of the century in the research of... I'm sorry I can't think of his name at the moment, but he...identified the chicken sarcoma virus — Payton Raus(?), I'm sorry, it was Payton Raus in 1911 who started this whole theory of viruses were capable of causing cancer but it wasn't until 1957 when these two researchers at the National Institute of Health proved it to the satisfaction of their management that it was taken seriously in projects to further research cancer causing viruses were in fact financed by the US Government through the National Institute of Health. Bernice Eddy is worth talking about because when the polio vaccine came up for distribution, the Salk vaccine originally, at the last minute, they brought the Salk vaccine into Bernice Eddy to safety test. Bernice Eddy had a bunch of monkeys at her disposal and she went and injected them with the Salk vaccine and the monkeys fell over dead and crippled on the bottom of her cages — of their cages, and Bernice Eddy took photographs of them and went to the management of the National Institute of Health prior to the release of the polio vaccine and showed them these photos and they released it anyway. And when they released it, children died and children got paralyzed just like the monkeys did and the result of that was called the "Cutter Fiasco" because Cutter was the lab that made the...that batch of the vaccine and it was the biggest political disaster in American medical history and it was so bad that not only was the director of the National Institute of Health fired, but the Secretary of Health, Education and Welfare who oversaw that department, was also fired.

DE: This was in 1957?

EH: This was in 1955...this occurred. Dwight Eisenhower was President. Richard Nixon was Vice President. There are only two people in the government that can fire the Secretary of Health, Education and Welfare and it's always the Vice President's job because the President doesn't want to do it.

DE: Um hmm. That's the way it was actually Alton Ochsner's friend, Richard Nixon, who did the firing, and one of Ochsner's sons was among the early victims of this faulty vaccine.

EH: Ochsner was interested in proving to the public that the vaccine was safe, so he injected his own two grandchildren with it. His grandson died. His granddaughter got polio from it. So he was personally affected by this initial batch of the polio vaccine. Richard Nixon was then presented with the task of fixing the problem and the Salk vaccine was withdrawn and they went with Albert Sabin's vaccine which did not try to kill the polio virus. Sabin simply isolated a benign strain of it so your body would know that it was being invaded by something and would defend against it but the polio virus that they gave you was so weak that it couldn't really hurt you. So in 1957 they went ahead with the second — '56, '57, they went ahead with the second wave of polio vaccines with the mass inoculation. Now the thing that most people don't know about the polio vaccine is when you have to grow a lot of polio virus to use in a vaccine, where do you do it? They did it on the kidneys of monkeys. And when they took the virus, the polio virus out of the monkey for the vaccine, they also took out the other viruses that were in the monkeys.

DE: And some of those were apparent cancer–causing viruses.

EH: And that was the discovery...this pollyoma virus that Steward and Eddy discovered in '57, Uro labs, the next year, started categorizing all the monkey viruses and they found a virus that was identical to polyoma which was SV40 and...Bernice Eddy quietly and secretly and without the knowledge of the NIH management started running her own experiments and doing her own research and what she found was cancer causing monkey viruses present in the cells of the monkeys' kidneys upon which the vaccine was grown and she raised the issue, "Have we just mass inoculated the American public with cancer–causing monkey viruses?" And when I...I got to that point in the research, I said "Wait a minute! Wait a minute, wait a minute. Wait." If that happened and if Eddy was right, then we would be having an epidemic of cancer right now. Right now. And nobody's talking about an epidemic of cancer right now so it must not have happened, right? And then the little voice went off in the back of my head that said, "Ed, go check the numbers yourself."

DE: It's just like that silly notion that there was a conspiracy behind Kennedy's assassination.

EH: Yeah, that silly notion.

DE: Everybody knows that's not true and you can just check with Gerald Posner.

EH: That's right. And so I went to a medical library. I pulled the statistics from the National Cancer Institute for the last 16 years and I put them on my computer and punched the button to make it turn into a graph and there *clearer* than... I mean just like sticking out like a sore thumb are four viruses...I mean four cancers which have increased an average of fifty percent over that same 16–year period. Now the significance of that is this, because people are going to say, well there's all this environmental stuff, blah–blah– blah. They tracked 37 cancers. Okay. One of them is lung cancer and I'm going to throw that out just because of the cigarette issue. Okay. And then we're talking about four that are growing in epidemic proportions. The other 32 cancers over the 16–year period have a zero percent increase. So all of the increase was focused on these four cancers and they're all soft–tissue cancers, they are breast and prostate which are both sexual organs. They are skin, melanoma of the skin and they are lymphoma. Okay. Those four have been... in fact you will see..."Science Magazine" published an article on breast cancer. They called the rise in breast cancer alarming. Now alarming is a strange — I mean strong word for Science Magazine, okay. The breast cancer is up 35 percent. It is the lowest of the four. The melanoma of the skin is up 90 percent in the same 16–year– period. Now, how many bodies...how many people are we talking about here? We're talking about five hundred thousand cases of cancer a year in comparison to the 33,000 cases of polio a year. And that 500,000 cases is consuming 250 million dollars of medical insurance premiums a day. Okay.

DE: Wow.

EH: This is the secret. This is the skeleton in the closet. This is the thing that nobody wants to talk about and Richard Nixon is the ultimate political power behind it because he is the one who restructured the National Institute of Health and authorized the Sabin vaccine to proceed.

DE: We're going to talk about the National Institute of Health and the National Cancer Institute's Viral Cancer Research Program a little later. But one of the things again that you theorized concerning this clandestine laboratory employing two of the strangest political bedfellows, Dr. Mary Sherman, one of the foremost medical personalities and cancer researchers in this country and David Ferrie, a paramilitary intelligence connected right–winger, apparently involved with the Kennedy Assassination. They were working together in this clandestine laboratory which may very well have occurred under the stewardship of Alton Ochsner and perhaps Guy Bannister and they were working on injecting mice with monkey viruses to produce cancer and you have theorized that that may have been connected with the contamination of the polio vaccine and that perhaps the linear particle accelerator that may have inflicted those ghastly injuries on Mary Sherman was connected with that.

EH: Yeah, I think that's pretty accurate summary. Now let me point out just one or two things, we have the claim from Jim Garrison that David Ferrie and Mary Sherman worked together. Nobody else has any hard evidence that they personally knew each other and personally worked together. But that does not prevent the other scenario happening which is that David Ferrie was given Mary Sherman's mice upon her death in order to continue to observe them. So until...you know I have asked Jim Garrison's chief investigator who was responsible for this claim to tell me what he knows about it and he won't talk to me about it. So until we get an answer on it one way or another, we ultimately only have Garrison's claim that they were working together on it. But what we do know is that we do know that Mary Sherman was very close to Sarah Stewart and Bernice Eddy and they were the ones that discovered the contamination of the polio vaccine and what I theorize from that is they tried to do what Sabin did which was to isolate a benign strain. It's interesting to know that genetic engineering in recombination and all that stuff that was developed about genetic knowledge, was all done by taking apart one virus and that is the SV40 virus and so I think it's very clear that the people handing out the money knew that

this was the problem and that's why they funded the genetics engineering taking apart that one virus. The use of linear particle accelerator was to speed up the mutation process to see if they could find a benign strain because it wasn't mutating fast enough and they were in a hurry and what's interesting to me is that Gerald Meyers is in charge of the HIV database at the Los Alamos Laboratories describes HIV I as having been fastforwarded and — I realize this is later in our discussion...

DE: We're going to be coming to this in our next segment.

EH: But the point is using radiation... radiation mutates stuff, that was determined in 1928, that was not news. The question is, did these people purposely put monkey viruses in a beam of radiation in order to mutate them and then inject them into the mice to find out what happened? If they did, it's a very serious situation and it needs to be investigated.

DE: And we should note too, they...recall for listeners, the physical proximity of Dr. Mary Sherman's path to Tulane, to David Ferrie's apartment, the apparent laboratory site across the street as well as the connections between people like Mary Sherman, Alton Ochsner, Guy Bannister and David Ferrie and the Kennedy Assassination milieu. So it may have been in connection with the SV40, a monkey virus contamination of the polio vaccine, the Sabin vaccine that is not only responsible for the epidemic of soft tissue cancers that you have discussed, but it may have been that precise focal point that the Mary / Ferrie association was created to investigate.

EH: Um hmm.

DE: We have been speaking with Ed Haslam, the author of *Mary, Ferrie and the Monkey Virus, the Story of an Underground Medical Laboratory* published in soft cover by the Wordsworth Press ($15 ppd to Wordsworth Press, 7200 Montgomery #280, Albuquerque, NM 87109). We are going to carry this fascinating and critically important investigation still further and discuss the possibility of AIDS conceivably having resulted from some of these machinations. For Ed Haslam, this is Dave Emory, thanks for reading.

For more information about Dave Emory, his research, and his audio cassette series, contact: Other Means, PO Box 191710, San Francisco, CA 94119-1710, email - archives @igc.apc.org, Web site - http://www. cygnus.com./kfjc/emory. Attention non-commercial radio stations! Contact Other Means regarding Dave Emory's weekly radio program.

Last column, before delving into an analysis of Mexico, I talked a little bit about anti-statism as an organizing focus. The discussion of Mexico continues below, and I'd like to expand upon the revolutionary implications of anti-statism in these opening remarks.

Consistent anti-statism means that a revolutionary working class movement can neither "seize state power" nor can it build a new "proletarian state" after smashing the bourgeois one. Social democrats work to gain democratic power through electoral means while Leninists plot to take power through a vanguard party-led revolution. These two schools comprise the orthodox Left which seeks to take over state power and use it for revolutionary purposes. Both can quote chapter and verse from Marx and Engels to justify their positions, as can the third Marxist school of left, or council communism. Starting with Marx's appraisal of the Paris Commune and assimilating the revolutionary councilist experiences in Europe from 1905 to 1922, traditional left communism envisions a hierarchy of workers' councils replacing the capitalist state overthrown by social revolution.

The state, as Marx recognized, is the principal instrument of class rule in society, and it is clearly distinct from civil society. He considered the "dictatorship of the proletariat," the rule of the working class, to be a revolutionary transition to the abolition of all classes and to a classless, stateless society, so it was assumed that some type of workers' state would be needed to make this transition. Yet neither social democracy's parliamentary state nor Leninism's dictatorial one has produced a classless society, to say nothing of the withering away of state power. And before accepting the left communist position by this process of elimination, consider that the state itself might maintain and recreate class society. Few would dispute that state power, particularly as expressed through bureaucracy, is remarkably adept at self-perpetuation. Lenin's dictum that state power must increase during the dictatorship of the proletariat actually remade class society in Russia. Whether the old Soviet Union amounted to state capitalism, totalitarian statism or bureaucratic collectivism is incidental to realizing that it was a class society made possible by the Soviet state.

No, the dictatorship of the proletariat is nothing less than the unmediated rule of civil society, the direct rule of society's overwhelming majority, the working class, through their immediate organs of self government.

Let's take an historical example of when a true dictatorship of the proletariat was in fact put into effect. The leftist Popular Front won election on February 16, 1936 in the ill-fated Spanish Republic. Socialist workers and peasants, part of the UGT trade union, led the mass land invasions of latifundia in Estremadura in March. This was the beginning of the Spanish social revolution which experienced a second wave of primarily anarchist land expropriations and factory seizures with the July 17-20 fascist Nationalist rising that started the civil war. This social revolution ended, for all practical purposes, by October 24 with the Catalan industrial collectivization decree backed by the CNT trade union. From March through October, 1936 various Republican areas experienced direct rule by the Spanish working classes which yields several interesting historical points.

First, these actions were dictatorial. The socialist and anarchist workers and peasants did not ask the Spanish ruling classes to kindly give up their lands and industries. It was never put to a vote. No one said please. They simply seized large estates and began farming them or took over capitalist factories and began running them. Second, these actions were anti-statist. In fact the socialist UGT, the anarchist CNT, as well as all the parties of the Republican state privately and officially opposed the expropriations when they first started. Third, these actions expressed a social unity at the base. Socialist and anarchist workers and peasants took revolutionary action together, despite the hostility between their respective trade unions and political organizations. Fourth, and finally, these actions were pluralist. No one form of proletarian self-activity and self-organization dominated. Collectives, rank-and-file unions, communes, affinity groups, committees, militias, councils, and general assemblies carried out and defended these expropriations, perhaps the broadest variety of revolutionary organization exhibited by any modern social revolution.

These points in turn illustrate a more fundamental distinction; that the dictatorship of the proletariat is based on social power, not state power. Next column for that discussion...

II. MEXICO
C. MEXICO'S SOCIAL FABRIC AT THE TOP

Last column I described Mexico's vast impoverished working classes. These are characterized by the expansion of landless peasant labor in the countryside and the increased economically forced migration of rural labor to the cities; the division of the urban proletariat into a minority state-supported unionized sector, a majority decentralized small sweatshop sector, and a large "reserve army of labor" primarily from the countryside of the unemployed or underemployed; and the erosion of working class living standards through inflation and peso devaluation.

Big gains in real wages and economic growth from 1963 to 1984 were wiped out as the previous two presidents religiously followed their open-market policies. Real wages today are below what they were in 1981. The debacle of Mr. Zedillo's first 18 months in office only worsens that record. (7-20-96, *NYT*)

The peso's devaluation and economic inflation also effect Mexico's middle classes. Comprising between 10 and 20 million people out of the 50 million Mexicans who live above the poverty level, these were the classes that president Salinas championed by privatizing banks, promoting a consumer economy by inflating the peso and encouraging credit spending, and negotiating the NAFTA treaty to reduce tariffs on imported goods. Yet the peso's collapse after NAFTA's implementation, and Zedillo's subsequent devaluation of the peso and consequent price inflation drove interest rates up to 120% and purchasing power down so that by the end of 1994 some $7.2 billion in consumer, commercial and industrial debt across the country was officially declared as "problem debt (4-23-95, *LAT*)."

In schemes of national economic development, expanding the middle-class is cru-

cial for four main reasons. The middle classes provide the management skills for the advanced portions of a capitalist economy, the consumers for an expanding consumer economy, the new blood for a national market as small businesses occasionally become large enterprises, and the economic stability for society as a whole. By the first three indices, the Mexican middle classes are in deep trouble. The elite middle- and upper middle-class graduates of Mexico's private university system are having a difficult time finding work in a time of extensive corporate downsizing in the Mexican economy (4-24-95, *LAT*), and enrollment in private schools in general, which the middle classes consider key to their future economic success, was down 10% in 1995, portending hundreds of such schools going out of business. These classes find 43.5% of their monthly income going to cover credit card and other bank debt under inflated interest rates, and 6 million credit card holders have stopped making payments entirely, forcing banks to renegotiate debts when not threatening those same banks with insolvency. New car sales were down 58% in 1995, resulting in production cutbacks and tens of thousands of layoffs in Mexico's auto industry, and dining out was down 40%, threatening an estimated 10,000 restaurants with bankruptcy, and some 70,000 people with unemployment in 1995. That same year more than 20% of the country's 1.5 million registered small businesses were expected to go "belly up," with a loss of hundreds of thousands of jobs (4-23-95, *LAT*).

As Mexico's middle classes join the lines outside the National Pawnshop in Mexico City (1-18-96, *WP*), they no longer serve as an economically stable buffer class. Their pauperization and proletarianization threatens the stability of Mexican society in at least two basic ways. The decimation of the middle-class means that Mexican society in general has become much more polarized between rich and poor, owners and workers. Social conflict becomes inevitable, and social revolution becomes simpler because revolutionary working class forces need not spend time winning over the progressive sectors of a middle class that no longer exists. Then again, Mexico's middle classes are not going down without a fight. The political party of the middle-class and small-to-medium sized business, the National Action Party (PAN) seems likely to win Congressional elections on July 6, 1997 from the Institutional Revolutionary Party (PRI) (2-26-97, *SFC*). The PAN plans to use a majority in Congress to challenge the power of Mexico's president-based state system, and this confrontation with entrenched PRI power may produce low key civil war. After all, the more traditionalist elements of the PRI are rumored to have sponsored the assassination of many a reformist PRIista. The PRI is not likely to give up 70 plus years of rule without violence.

For over 7 decades Mexico has been an authoritarian one-party state on the model of most regions of the world seeking to develop along western industrial lines. To thoroughly understand Mexico's ruling class, I've devoted the section following to an analysis of the PRI. What can be noted now is how capital has shifted in the past 3 decades in the ongoing rationalization of the Mexican economy to continental and global realities.

Mexican agricultural production, which increased six-fold from 1940 to 1975, fell below national consumption in the mid-1960's, making Mexico a net importer of agricultural products for the first time. The Mexican state began promoting agribusiness in earnest with government subsidies and loans, development of infrastructure (irrigation, port facilities, etc.) and eventually in the 1970's and '80's, IMF money, primarily in the north but also in traditional southern agricultural areas. The great wave of urban proletarian strikes from 1958 to 1962, based on the national development of industry in the '40's and '50's, forced capital to invest in new economic sectors such as the auto industry around Mexico City. The workers' insurgence in the '70's in turn pushed capital north, reinforcing the industrial maquiladora zone developing along the US/Mexico border under the impact of US de-industrialization and capital investment ("MNOC," K). It appears that labor organizing is on the rise in the maquiladora factories that were to flourish under NAFTA (3-5/11-97, *SFBG*), and it should be interesting to see its effect on capital investment in Mexico. The integrative functions of the border in a continental sense will be discussed next issue. Now let's consider the role Mexico's authoritarian ruling party plays in rationalizing the Mexican economy to the continental division of labor represented by NAFTA.

D. THE INSTITUTIONAL REVOLUTIONARY PARTY

"We want a liberal, democratic and nationalist government ... the concessions to labor are granted within the economic possibilities of the capitalist sector." Lazaro Cardenas.

The reformist dictatorship of Porfiro Diaz (1976-80, 1884-1911), the *Porfiriato* which presided over accelerating capitalist growth with an oligarchic-dictatorial state, was rent by the division within the bourgeoisie between its northern democratic industrial-financial sector and the traditional southern authoritarian big landowners, a middle-class bridling against the capitalist monopolies, ambitious intellectuals suffocated by the dictatorship, and the class rage of the proletariat and the *communeros*.

Medero's 1910 revolution represented the temporary triumph of the modern democratic industrial-financial bourgeoisie, which gave way to General Huerta's dictatorship (1913-14) based on the traditional landlord elements of the bourgeoisie. Three major, loosely allied military forces emerged against the latter; Zapata's army of *ejidatarios* and landless communal peasants in the south espousing a peasant communalism, Villa's petit-bourgeois and proletarian army in the north practicing a social banditry, and the Constitutionalists in the country's center comprised of the middle classes, progressive landlords and capitalists, and some proletarians and peasants attracted to their socialist rhetoric; all superficially confederated by the 1914 Convention at Aquascalientas. A fourth minor force, Ricardo Flores Magon's anarcho-communist Mexican Liberal Party (PLM) advanced an agenda of social revolution.

The Constitutionalists ultimately forged an alliance with the powerful workers' union, the syndicalist/corporate socialist Casa del Obrero Mundial, crushed the Zapatistas, the Villistas and the PLM, and established the 1917 Constitution which expressed the dominant nationalist, anti-imperialist and socialist/populist/corporativist themes of post-revolutionary Mexican politics. First president Carranza's land reforms, national protection of natural resources and restrictions on foreign ownership of Mexican property in 1917 presaged president Cardenas' reforms from 1934 to 1940 discussed last column. As I also said last column the National Revolutionary Party (PNR), which was formed from all major political groups in 1929 and later became the PRI, established a state-regulated capitalism to promote development, control foreign capital, manage class struggle and reinforce state power; presaging both Third World one-party socialist nationalism and the populist one-party corporativism of Peronism.

The authoritarian one-party nationalist nature of Mexican politics cannot be overemphasized. The PRI controlled "popular sector" state employee unions, women's and youth organizations, and civic and social clubs. The powerful president-centered state apparatus, extensive government bureaucracy, government-owned corporations and industries, state regulation of national and international capital, even government approved CNC and CTM unions gave the PRI unprecedented scope in Mexican society.

On October 2, 1968, 10 days before the beginning of the Olympics in Mexico City, army soldiers under orders from president Ordaz opened fire on a student rally 10,000 strong demanding political and social reforms at Tlatelolco, the Plaza of Three Cultures, massacring between 200 and 500 people and outraging the nation. Guevaraist style guerrilla movements started up in various Mexican states in the late '60's and early '70's (National Liberation Forces, Clandestine Worker Revolutionary Party-Union of the People, etc.) and were active, particularly around Acapulco and Guadalajara. Working class militancy between 1973 and '77 and corresponding rural land occupations renewed the class war on a social level. President Luis Echeverria (1970-76) was elected as a moderate and a moderating influence. His leftist, pro-Cuban foreign policy antagonized the US and confirmed his nationalist credentials even as his domestic rhetoric culminated in legalizing the CP, permitting opposition parties to participate in national elections, and short-lived land distribution programs in 1976, all to diffuse domestic social unrest. Gutierrez Barrio, chief of the Federal Security Directorate, conducted the thoroughly "dirty war" against the guerrillas in the '70's (10-30-96, *WSJ*). Mexico's armed guerrillas, insurgent workers and rebellious peasants were all crushed by state/army repression, a 100% devaluation of the peso, and state/IMF imposed austerity measures after 1976.

With the discovery of huge oil reserves in the mid-70's, the PRI thought to use the potential revenues from the country's oil resources as collateral against IMF loans intended to speed Mexico's economic development and hasten that nation's entry into the

industrial "first world." The economy boomed, a large urban middle class developed, and government subsidies and state jobs bought off the poor. Rank-and-file working class militancy in 1981-82 gained economic concessions from the state. The crash came in the de la Madrid presidency (1982-88). During the 1983-84 "debt crisis," critically high unemployment was matched by a 40% decline in purchasing power. The government was unable to pay Mexico's foreign debt. The price of oil, in decline since 1979, collapsed in 1986, cutting into export earnings and further worsening the economic situation, which averaged zero growth while the population rose 2.4% a year. The "debt crisis" in turn brought down IMF-dictated "structural adjustment" austerity programs and effectively ended the last illusions of Mexico's national economic independence, momentarily eclipsing the traditional nationalist elements in the PRI as well. The government struggled with foreign creditors, reduced state subsidies, regulation and protectionism, encouraged foreign investment, and promised the privatization of many companies.

Over 500 state corporations were privatized, leaving less than 400 under state administration until the early '90's. The technocratic, continental, neo-liberal faction within the PRI was on the ascendancy in the party, yet president Salinas (1988-1994) officially won only 50.4% of the national vote amidst reports of widespread vote fraud and claims that PRD opposition candidate Cuauhtemoc Cardenas (yep, same family as Lazaro) had actually won. Some of Salinas's economic policies have been described above with respect to the middle-class. The Salinas presidency also continued the economic rationalization of the automobile industry in the north and the oil industry in the south, the privatization of the state sector as in the sale of the state telephone company Telemex, and the rationalization of the Mexican economy as a whole to the continental needs of capital through the negotiation of NAFTA. ("MNOC", K) Salinas, who staged a bizarre hunger strike to put pressure on his successor, Zedillo, fled Mexico and is now involved in a troublesome corruption/murder scandal with his brother Raul (12-28-95, *NYT*).

Ernesto Zedillo won election as president after the assassination of Salinas's handpicked successor, Luis Colosio, in Tijuana on March 23, 1994. Some blame Colosio's assassination on a faction of PRI "old guard" traditionalists, although a single individual has been sentenced for the murder as the lone killer. The ongoing investigation by Tijuana Atty. Gen. Gracia into the murder has been mired with rumors of "betrayals, secret murders, hidden identities and palace intrigues (1-3-96, *NYT*)." The gangland-style killing of another prosecutor working on the assassination, Romero, once again raised talk about government conspiracies around the Colosio slaying (8-21-96, *LAT*).

Zedillo has remained a neo-liberal technocrat, seeking to reduce the central government's meddling in business, selling off government-run enterprises, and opening the borders to more trade. The PRI signed political reform on July 26, 1996 meant to "increase opposition party access to television time, set tighter controls on campaign spending [...] eliminate ruling party control of election procedures and ballot-counting [...] directly elect the country's second most powerful official, the mayor of Mexico City [and...grant] millions of Mexicans living north of the border the right to cast absentee ballots for President (7-27-96, *NYT*)." Mexico's Congress opened up debate on these reforms on July 30 (7-31-96, *WP*). But the nationalist/traditionalist revival in the PRI party assembly in September 1996 dashed these reform efforts.

In the wake of electoral losses and a floundering economy, the PRI's traditionalist "dinosaurs" (9-28-96, *WP*) mounted a "rank-and-file" party revolt against Zedillo's continental neo-liberalist policies (9-23-96, *NYT*) for "a return to [the party's] traditional grass roots of nationalist politics (9-23-96, *LAT*)." Opposition to free market reforms in general (9-23-97, *WSJ*), and to the privatization of PEMEX, the state owned oil company in particular (9-25-96, *LAT*) won the day. After the assembly the PRI effectively gutted the political reforms intended to end its one-party monopoly and increase electoral democracy in Mexican politics (11-16-96, *WP* & *NYT*; 11-24-96, *LAT*).

This return to corporativist-nationalist "business as usual" for the PRI, heralded by Colosio's 1994 assassination and completed with the 1996 party assembly, did not phase something as basic as PRI electoral corruption, which has continued unabated for decades. Despite state-engineered vote fraud, the PAN and the leftist Democratic Revolutionary Party (PRD) continue to make political gains. When Zedillo first took office 12-1-94, the PAN held 3 states and 118 cities, covering around 13.2 million people (16.5% of the population). By the end of 1995, the PAN governed 4 states, and 218 cities, covering 24.7 million people (almost 31% of the population). (12-28-95, *NYT*). The PRD gained support in the troubled states of Chiapas and Guerrero (10-4/8-96. *WSJ*;, 10-7-96, *NYT*; 10-9-96, *LAT*). The PRI recently lost 7 out of the 10 largest cities in 3 Mexican state elections to the PRD and PAN on issues of Mexico's weak economy (11-12-96, *WSJ*), and 1997 state elections as well as direct mayoral/city council elections in Mexico City are expected to continue the parliamentary erosion of PRI power (11-16-96, *LAT*).

Nor has the retreat of neo-liberalism before the forces of traditional nationalism within the PRI effected another heritage of the PRI's 70 year one-party rule; widespread political corruption. After a commission investigating government corruption implicated Zedillo in questionable government payments to a company controlled by a leading supporter of the PRI (7-5-96, *NYT*), the ruling party shut down the investigation altogether (7-19-96, *NYT*). Other government probes into graft and corruption were shut down without conclusion, bringing on opposition party accusations of a PRI cover-up (9-26-96, *WSJ*; 9-27-96, *NYT*, *WP* & *LAT*). "60 Minutes" (6-23-96) disclosed that Citibank helped Raul Salinas (brother of president Salinas) hide as much as $300 million in government funds in "safe havens." Conservative estimates claim that perhaps $76 billion has been removed from Mexico in the last 15 years as a result of political corruption, a cycle of graft that peaks every 6 years at the end of a presidential term. This corruption and capital flight in turn severely retards Mexico's economic development (7-15-96, *CSM*).

The PRI's shift from a traditional corporativist nationalism to a technocratic continental neo-liberalism and then back again does have consequences for the wider Mexican society, which I'll discuss next issue, along with crime, Indianism, the border, NAFTA, and the gathering revolt at the base in Mexican society to conclude this series. (**SOURCES:** *SFC = San Francisco Chronicle*; *NYT = New York Times*; *LAT = Los Angeles Times*; *CSM = Christian Science Monitor*; *WP = Washington Post*; *WSJ = Wall Street Journal*; *SFBG = San Francisco Bay Guardian*; "MNOC," K = "Mexico is Not Only Chiapas," Katerina [outstanding pamphlet by Greek left communist, to be published soon by *Collective Action Notes*])

While I've been busy wise-assing around, a considerable amount of stuff 'n' things has been tossed into my pit for due consideration. That's right, the friggin' MRR court of appeals for Surf/Garage/whatever is back in session. So let's get the Roy Bean action going.

THE SPACE CAKES "Out of My Mind" EP is considerably better than one would expect given the name, cover, band photos and Italian origin of the band (let's face it; there has been a lot of very weak Sixties-influenced vinyl oozing out of Italy for quite a while now). Fuzzy, slightly spooky and not too shabby. (Marco Castellaro, Via Pago 15, 30174 Mestre {Ve}, Italy).

A nice little reissue is THE GRODES' "Let's Talk About Girls" (the original of the song that the Chocolate Watchband made more famous) backed with the garage/folk "Love Me Baby"; the A-side is also on LP (the same as the Bomp reissue of some years ago? I dunno) (Bacchus Archives c/o Dionysus).

BIG SANDY is just dandy; on "La Plaga" he is accompanied by LOS STRAITJACKETS rather than the hillbilly swingin' Fly-Rite Boys for a fine romp through "Good Golly Miss Molly" with Spanish lyrics (the ones that Los Teen Tops used, if I'm not mistaken; I can't check it here since somebody stole all of Tim's Mexican rock and roll records along with his Misfits singles) and a cover of one of Freddy Fender's early rockers, "Que Mala!" Muy frio, muchachos! (Spinout Records, 4402 Soper Ave., Nashville, TN 37204).

Surf stuff (kind of dry reading here, folks; I'm just doing my job this time out):

THE DAYTONAS have an o.k. original backed with "Moon Relay" for you Swede-hearts of surf (Solamente, 124 St. Marks Place

#2, Brooklyn, NY 11217), while THEE PHANTOM 5IVE's "Guitars Galore" EP starts off strong but winds up a bit in the neighborhood of a Taco Bell commercial. (Dionysus).

THE INCREDIBLE SINALCO BUMS 10" "Gremmie Trail" has a strange sound to it; almost like the instruments are all going directly into the board or something. Spotnicks/Shadows fans will find it worth a listen; recommended cut is their cover of Kraftwerk's "Model" (Blue Enterprise, Hasencleverstr., 27d, 22111 Hamburg, Germany).

LES VICE BARONS continue their surf/sleaze fusion on "Steel Blue Moods." Some of this veers towards "cocktail nation" territory, which they do pretty well. (Nitro c/o Kris Verreth, Tervuursestwg, 217, 1820 Perk, Belgium).

SATAN'S PILGRIMS, on the other hand, are back on firmer ground with "Around the World With" after their well-intentioned but uneven attempt at breaking out of surf qua surf with their previous LP. (Empty, PO Box 12034, Seattle, WA 98102).

THE BOSS MARTIANS "13 Evil Tales," their strongest to date, contains a good mix of instros and vocals that show them worthy successors to the Untamed Youth tradition, while THE BOMBORAS have done a good job on the old "fake soundtrack" package with "It Came From Pier 13." Includes (under different titles) covers of the Kinks' "Revenge," "Monster From the Surf" and "Comanche" ("Comanche" - wait a minute fellas, there's definitely a moratorium on that song; Thee Headcoats alone have reworked and played that Link Wray chestnut to def, er, death). (Both Dionysus Records, PO Box 1975, Burbank, CA 91507).

Jeez, I feel like I just drank a gallon of kelp juice. Time to slap on the LOLI & THE CHONES LP again.

RALL DEAL

It's been entirely too long since I last participated in a practical joke. The truth is, most practical jokes occur in school or at work, and I finally got out of college about five years ago. I work alone at home, with only Montel Williams and the Headcoats for company, so there aren't any opportunities to take advantage of anyone's naiveté in the workplace, which is the one aspect of working in an office that I really miss.

By far the most notorious bastion of absurdist shenanigans I've ever experienced was when I spent 1985 toiling in a back office on Wall Street.

I worked in this big trading room on the eighth floor of a hideous 1960s-era office building near Battery Park with 45 sweaty guys from Brooklyn and Staten Island. (My boss had a strict "no broads" hiring policy. He was the kind of guy who uses words like "broads.") They used to call me "college boy," because I had once attended (and been expelled from) college. Each of us had a pile of computer monitors on our desks, including a Quotron for stock quotes, a NASDAQ monitor for penny stocks and a bank of telephone lines and wires to various stock exchanges around the country. From the moment the market opened at 9:30 until it closed at 4:00, all ten of those phone lines would be blinking, all of them stockbrokers calling just for you. Pick one up, and some sweaty guy in Connecticut who you'd never met in your life would scream at you "Buy two hundred minnie market" and hang up. You had to be able to immediately recognize who the guy was (out of 150 possible clients) and put his name on a ticket, understand that "minnie" meant 3M stock, know which room of the New York Stock Exchange 3M traded in (out of ten possible rooms, all identified by color), wire the exchange, make the trade, recall the client's phone number by heart—there was no time to look it up—and call him with the results.

You might repeat this procedure 2,000 times in the course of a typical day; more if trading was particularly heavy. Errors were common but frowned upon. It was the easiest thing in the world to buy instead of sell, put instead of call or credit the wrong account. You could cost the company tens of thousands with a mistake like that, and the boss let us know that he kept track of errors to determine who to fire at year-end. My employer, Bear Stearns Inc., saw nothing weird about paying people who handled tens of millions of dollars in securities under the worst possible conditions $10,000 a year, but I had no choice—it was the only job I could find at the time.

The company sprung for lunch; the catch was that it was brought to your desk so you could fit in eating between screaming at someone about your Texaco October 40 put options over the phone. Sometimes trading was so fierce that we had to piss in rusty old coffee cans kept under the desk. Capitalism isn't pretty.

In such an atmosphere it was only natural that the cruel hilarity of practical jokes rear its ugly head. That's why we had Richie.

Richie was 18, and still lived at home with his mother in Brooklyn. He was hopelessly naive, and would believe absolutely anything he was told. For some reason, I devoted the next nine months of my life to fucking with him as often as humanly possible.

On one wall of the trading room was a set of white and yellow pages for every metropolitan area in the country. We were supposed to use them to save the company 50 cents on 411 calls, but fuck that, nobody used them. One morning I called Richie on the phone; everyone else was listening in on the internal lines, hunched over their desks as if they were attentively listening to clients or floor traders. Meanwhile, hundreds of phone lines were ringing unanswered, their orders going unfilled, millions being lost as the magic of the marketplace did its thing without our customers.

"Listen, Richie, your boss Sal D told me to coordinate with you," I said with my best Brooklyn accent. "This is Mr. Jameson from Supervisory Administration." I hate it when people refer to themselves as mister or missus whatever.

"How can I help you?" Richie asked nicely, like an idiot.

"We'll be doing some electrical wiring work in the wall behind the phone books, and we really need to have them moved to the far end of the room," I said. "Sal D said to have you take care of it."

You have to understand that there were *hundreds* of phone books. The shelves were perhaps twenty feet long and ten feet high. We're talking *serious* phone books here.

Richie put his hand over the receiver.

"Sal?" he asked the boss. "Mr. Jameson from Supervisory Administration wants me to move all the phone books."

"Well, then, you better get going," said Sal, who had already been briefed about my plan. "Jameson's out of his fuckin' mind. If he comes up here early and he doesn't see those phone books gone, he's liable to kick your ass."

Richie spent the next six hours lugging phone books a few hundred feet to the other side of this cavernous room. I almost felt sorry for him, but I was too busy laughing to let any sympathy ooze out of my hide. He was really struggling towards the end, but he got it done. He was carrying the last pile of books when Sal walked over to him. "Listen, Richie, Jameson called again. It seems that he made a mistake. The work is going to take place behind the wall where you *moved* the books, not where they *were*. Put 'em all back." Richie was there until ten o'clock at night, putting the phone books back. He really earned his $315.29 paycheck.

The next day, I invented another fictional Wall Street character: Joe Slackmeyer. I called Richie up. "Clearance order room," said Richie.

"This is Joe Slackmeyer of Slackmeyer & Slackmeyer," I intoned with a gravelly Bronx accent. "Where the fuck's my I-beam? I've been waitin' fuckin' ten minutes!" I-beam meant IBM stock.

Richie rifled through his stack of buy and sell tickets, and came back on the phone. "I'm sorry, Mr. Slackmeyer, but I can't find any I-beam."

"You dumb fuck!" I raged over the phone not fifteen feet away from him. "I bought 200,000 shares of the shit fifteen minutes ago, and you mean to tell me you can't *find* it? The market's headed south! It's been down a point and a half since I placed that order!"

Richie checked the Quotron. Indeed, IBM was down $1.50 a share, meaning that he had just lost his non-existent client 300,000 non-existent dollars. Richie covered the phone. "Sal," he hissed, "have you ever heard of Joe Slackmeyer of Slackmeyer & Slackmeyer?" Sal blanched. Fuck Pacino; *this* was acting.

"Slackmeyer? What have you done, you fuckin' moron? Of course I've heard of him—he fuckin' owns 20 percent of this company! And he's totally connected to the Ma—I mean, he knows a *lot* of people. People who aren't very nice. You know what I mean. He can come in here and shut down this whole de-

partment tomorrow if he wants! He could shut *you* down, Richie. Know what I mean? Why? What about him?"

"Really?"

"Look, whatever Slackmeyer wants, just say OK and give it to him."

"But he says I was supposed to buy 200,000 I-beams, and I can't find 'em."

"Gimme the phone, you fuck," Sal growled. He punched in.

"Uh-huh," Sal said apologetically to a dead line. "Mmm-hmm. Right. Don't you worry about a thing, Mr. Slackmeyer. Of course we'll cover you. It'll come out of our budget. I'll take a salary cut."

"Gee, thanks, Sal," Richie whimpered, terrified.

"Shut up, fuck!" Sal screamed like some demented Harvey Keitel character. It was all the rest of the room could do to keep from howling with laughter, but we all had a good guffaw about it over dollar drinks after work.

The next morning, I called back. Again, the whole office was listening in.

"Clearance order," said Richie.

"Joe Slackmeyer here, calling about my unit trusts." I tried to sound really pleasant. After all, tomorrow is always another day, right?

"Oh, no," Richie whimpered. "Can't you talk to someone else?" He was starting to cry.

"There's nothing to worry about," I said reassuringly. "I just want to know what price you got for those four unit trusts I asked you to sell earlier."

"But...but you didn't *call* earlier. At least, you didn't speak to me," Richie replied.

I lost it. "Richie, you little douchebag! I want my four unit trusts, and I want 'em yesterday! You owe me $300,000 as it is from your fuck-up yesterday, now get me those fuckin' unit trusts NOW!"

I kept this up for months. Sometimes I'd call twice in one day; other times I'd let Richie forget all about his evil nemesis at the fake firm of Slackmeyer & Slackmeyer. Richie never caught on to the fact that this guy didn't have an account—especially after we entered the firm's name and fake address into the departmental computer system. He actually believed that he must have forgotten to place orders for the same person over and over and over, and that each time our boss Sal had saved his scrawny ass from being fired, killed or worse.

Sal's favorite prank was the stereo-store gag. He noted the phone number for a pay phone located directly across Broad Street from the office. You could see it, no problem. He'd call the phone and wait for some passer-by to pick up.

"Hello?" the curious guy—and it was *always* a guy— would say.

"Hey there, this is Jerry from Electronics Plus, right across the street. Can you see our store, right behind you?"

Of course he could.

"Listen, if you come into our store within the next 15 seconds, "we'll give you a free $500 Harman-Kardon tape deck. What are you wearing, so we can identify you?"

"Um, a white shirt, blue pants."

"Well, you'd better hurry—you only have eight seconds left!"

It was pretty mean, but there was something endlessly amusing about watching some greedy sucker dash through a sea of speeding taxis to get to the stereo store, only to see him come out of the store a minute later looking totally dejected. I was pretty certain that Sal had been pulling this scheme for years, and we did it nearly every day I worked there. I never wanted to meet the store's employees.

Then, one day—it was the day after Thanksgiving, when the market was really slow—someone said: "Yo, Sal. Stereo store."

All of the traders rushed to the window, listening to Sal give his spiel to a guy in a tweed jacket and brown pants eight floors below. As usual, the man sped across Broad Street to get to the stereo store before his time limit expired. There was a squeal of breaks and a barely-perceptible thump. A crowd gathered around. A delivery truck had hit the guy; a wheel passed over him before the driver could stop, leaving a long red tire mark where his head had once been attached to his shoulders, which were covered by a grayish tweed jacket. I thought I could see a piece of his skull lying on the street, but I could have been wrong. What seemed like an impossibly huge amount of blood streamed across the curve of the street to the gutter and around the cigarette butts and empty soda cans toward the sewer.

We watched in silence for maybe fifteen minutes. The police came and put a blanket over his body. The crowd broke up and we headed back to our desks in a stupor. All the phones were ringing off the hook, but we didn't care. One by one, we sat down. I remember that Sal picked up the phone first, and wrote down an order. He called the floor of the Pacific Stock Exchange, which was open a half-hour later than the Chicago Board of Exchange, and executed the order. A few other guys started answering their phones as well. Finally, I picked up the phone, but I disconnected the screaming voice on the other line. Then I called Richie.

"Joe Slackmeyer here," I growled with my best Bronx accent. "Where the fuck are my 40,000 Pennzoils?"

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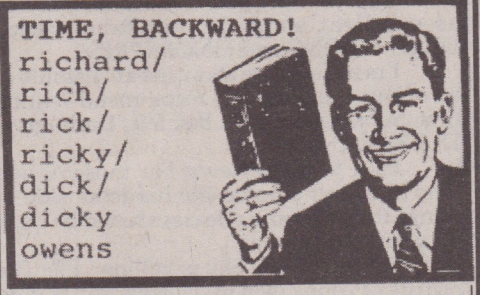


Ever ever wonder how objective your high school education is or was? How the dissemination of alleged facts paints a positive or negative image in your mind of historical figures and events?

John Brown's heroic effort to rally slaves and abolitionists in an attempt to end slavery in the mid nineteenth-century has been trivialized in secondary history texts. High school students are introduced to a madman named John Brown, not a selfless activist seeking to destroy American slavery. One specific high school text that I came across, *Land of Promise* by Berken and Wood, illustrates an image of John Brown's actions as a desperate insanity. Although Berken and Wood don't directly address Brown's mental state the language used in the text imply one bordering on insanity. "Believing himself commanded by God to free the slaves, Brown came up with a scheme to seize a federal arsenal in the Virginia mountains." The reader, after studying Brown from this text, senses that the Harper's Ferry Insurrection was not much different than Manson's Tate-La Bianco murders or Jim Jones and the Kool-Aid fiasco. To the contrary, when one studies primary sources and puts Brown's action into the context of its time his mental state seems to be quite stable.

It would make sense to assume that those enslaved if encouraged through example would be inspired to follow suit and form resistance against their masters. John Brown was counting on this support which never came to fruition when he, along with a number of other abolitionists and blacks, seized the Arsenal in Virginia. Yes, it is madness to believe that a revolution of sorts can materialize as h result of a few men seizing an arsenal. But if one considers that an abolition movement already existed and there were a number of black advocates sometimes reaching those enslaved then one can reasonably assume that an insurrection could be the turning point in an already existing movement.

As well, the eloquence and rational thought inherent in the letters of John Brown are also an indication of his sound mind. In a letter to his family ha begins by telling them of his physical state, that he is doing well, and then goes on to state how he views the situation. "...to seal my testimony for God and humanity with my blood will do vastly more toward advancing the cause I have earnestly endeavored to promote,.." This statement is well spoken and no more insane than one from an American soldier who is at all times expected to be ready to fight and possibly die for "God and Country."

Moreover, John Brown's view of God and His divine influence upon Brown's action cannot support the argument of insanity. Were the Puritans, dominating colonial government only a number of decades prior, insane for basing their lives, actions, thoughts, culture, and government around what they believed to be the wishes of God? Throughout time men and women have dedicated their lives to the will of a divine power. Catholic priests today live a life of celibacy to best serve the Lord, are they considered insane? Nevertheless when John Brown acted against the interests of the rich, for a poor man couldn't afford slaves, his actions were discredited as those of an insane man.

Brown himself stated, "...had I so interfered in behalf of the rich, the powerful, the intelligent...it would have been all right, and every man in this Court would have deemed it an act worthy of reward rather than punishment."(handout, pp. 83) This is argument of Brown's can be clearly substantiated using only a couple of examples. When the Government of the United States had declared Manifest Destiny which justified the destruction of Native Americans and their

cultures to gain the land connecting the Pacific to the Atlantic it was not considered insanity. Nor was it considered insanity when state and federal governments sanctioned the slaughter of thousands of workers in labor struggles (ie.-the Lattimer Massacre) or civil rights protests. However, when one sacrifices ones life and has killed in the interest of humanity at large and not dollars and sense they are deemed insane.

For one to assume whether Brown was insane based on the sources included above is impossible. Nevertheless there is substantial proof that illustrates many parallels between the alleged insanity of Brown and the everyday thoughts and actions of the American public, most notably the 'mentally sound, morally straight' upper class. This information might then lead one to ponder why a text book in an educational institution would imply that an abolitionist activist's desperate attempt at ending slavery was the work of a man whose mental faculties suffered.

This just stands as another testament of the racism inherent in American education. For those interested, grab a high school history text, and dig through it. You'll find that objectivity in the passing down of facts from one generation to the next through institutional education is, by and large, a joke.

Quite a few records came into MRR this month which were perfect crybaby listening and I'll get right to them.

MOVEABLE "Inertia/Blueprint" EP- There's a lot of attention to the instruments here, with the sound somewhat resembling the Louisville sound, but not becoming math rock, which let's face it, is just the RUSH of the punk scene. One song has a plodding sound switching from slight chugga chugga to note picking, while the other moves at a quicker pace. You can feel the bass in both. (Front Yard, 15 Wadsworth St., Allston, MA 02134)

HARDWARE "The Bread Commercial" EP - On my first listen, I thought this sounded like a rather tight CORNELIUS, and when later looking at the sleeve I noticed that at least one of the members of that band is here as well. This, as already noted, has quite tight musicianship and is high on energy, really quick paced though some easy intros can be found. This is all complemented with high pitched vocals like HOSE GOT CABLE or ACTION PATROL. From one of the more overlooked but most happening regions, the Carolinas. (P.O. Box 4022, Wilmington, N.C. 28406)

THE GREAT UNRAVELING "The Calling Beckons" LP - My goodness, this is so incredibly boring. Each song is basically the same 20 seconds of music (rhythm, rhythm, guitar tweak) repeated for about 4 minutes. Extremely slow and drawn out. Everything that was good about their Vermiform EP, the quick pace and the emphasis on the totally weirdo vocals is lacking here. (Kill Rock Stars, 120 N.E. State Ave. #418, Olympia, WA 98501)

Label Spotlight

I think England is home to one of the more distinct emo sounds and the Subjugation label has been consistently documenting this sound. The label is run by two really dedicated individuals, Helene and Ian, who also have a distro as well. The arrival of the SCHEMA "Double Sun" EP gives me the perfect opportunity to mention other releases you may have missed. The SCHEMA EP has been out for a bit, and I seem to have seen it languishing in a number of distro boxes. I don't know why because it's quite good. Granted, you have to be into a very mellow approach, with a focus on sung vocals and only occasional musical attack on your ears, which even then is still somewhat soft. I may be mistaken, but I think I hear a flute in there for a bit. Like a lot of things on this label, this is an awesome soundtrack for driving the interstate at night.

The band with the most releases on this label is BOB TILTON who have two EPs and an LP (see issue 166 for review). The vinyl output moves from a mix of BORN AGAINST and MOSS ICON and develops into quite a unique, layered sound with a lot of power. My favorite description of the band is found in the "Not For Rent" book: "Nottinghamshire librarians doing the emotional hardcore thang. " Easily one of my favorite bands.

TRIBUTE, which I'm told has ex-FABRIC members have one single on Subjugation. They put a twist on the classic emo sound by compacting a lot of the soft build ups and not fully busting out on the louder parts. Great sung vocals.

There's a BABY HARP SEAL EP, as well as a new LP which I haven't heard yet. They don't seem to stick with one sound too much, going from quick paced hardcore, at times more melodic at others heavier, to a slowed down rather grooving hardcore sound.

Perhaps the best way to begin with the label is with the V/A "Autonomy" EP. Both BOB HILTON and TRIBUTE are on it, as well as excellent songs by non-label bands DEAD WRONG and FINGERPRINT.

I'm not too sure about the availability of all of these releases so I recommend writing first. Subjugation, P.O. Box 191, Darlington, DL3 8YN, U.K.

Back to the reviews. For those of you who like your emo on the hardcore side of things the following releases should be right up your alley.

INSTILL "The Sky is Falling" EP- The picture of young men in sweaters and Buddy Holly glasses had me thinking this would be on the softer end. Imagine my surprise when the very brief spoken lyrics on the first song fucking blew up, along with the music, into full out screaming complete with voice cracking! The majority of the time the music drives full force, with only the briefest slowdowns, but not in any tired, predictable kind of way. (World Of Hurt, 8832 9th Ave., S.W. Apt. 10, Seattle, WA 98106-2521)

NINE IRON SPITFIRE "Seventh Soul Sacrificed" EP- Shit. More awesome, full on vocals, nice and deep, shouted and sometimes screamed. The music is really thick, at times chugging like a freight train. Overall, this reminds me of a less metal, but just as powerful UNBROKEN. Good use of samples, too. (Indecision, P.O. Box 5781, Huntington Beach, CA 92615)

JOUGH DAWN BAKER "Tapwater Tuesday" EP - The vocals here are so harsh that one might be tempted to think they're putting effects on them, though I doubt it. Get that boy a lozenge! The music is really swirled up with a high amount of distortion, but a discernible rhythm keeps it moving forward. There are some nice breaks, sometimes with just drums sometimes with them music slowing down and strings being plucked. Pretty damn good. (Henry's Finest Recordings, no address)

KRAKATOA "Clouds Burned By Sunshine" EP - This is some sort of long running project band with members of THREADBARE and HARVEST. On both songs the vocals go from spoken to a harsh scream and then back. Musically, very guitar oriented with a groove sound on one side and more crunch on the other. This kind of gets bogged down by the verbosity of the lyrics. (Second Nature, P.O. Box 11543, Kansas City, MO 64138)

ANOMIE/DIRECTION 8" EP Two bands from Austin, Texas. ANOMIE has improved greatly since their first EP, which is saying a lot because it was actually well above average. This reminds me of what some of the French emo bands might sound like if they were listening to a lot of stuff like STRIFE. There's some real craziness going on musically but it gets pushed into a hardcore structure. This is really powerful, which is aided by the interplay on the lyrics of harsh screaming and then speaking. DIRECTION plays a fairly basic chugga chugga (I know I've used this description too much this month) mosh in a STRUGGLE way. The vocals are often sung in a nasally tone that really keeps me from enjoying this. They should stick with the creaming which works better for them. (Red 5, P.O. Box 49712, Austin TX 78765)

Here's a bit of a mini label spotlight. Hydra Head records sent in three new releases and this is such a neat new label, I thought I'd say a few things. Hydra Head is run out of Boston and has been putting out a variety of records, all packaged with a lot of emphasis on looks. No plain xerox covers at all. . While some might be more familiar with their releases of manic hardcore bands such as CONVERGE, CORRIN, and AGE OF REASON, their catalog displays quite a mix of sounds and styles. I'm partial to this label because most of the releases remind me a lot of what I really enjoyed seeing live while living on the east coast. Here's the releases they sent in:

ROSWELL "Heal my Wounds" EP - As far as EPs go, this is pretty long, but fortunately doesn't drag a bit. Very careful, deliberate build ups to intensely crazy fury with slightly metal guitar. I'll say CONVERGE, but only as a reference, their own metal-esque tunes are no generic rip off.

MILTOWN "No Matter" EP - Post-Hardcore is a good starting point here, but don't worry, it's not like the horrendous stuff

COLUMNS

Revelation Records has been pushing on us for the past couple of years. This has got a dark, heavy, sometimes driving sound with sung vocals. They do a good job of never falling into alternative rock which is always a problem with post-hardcore stuff. This EP works for me.

SIX GOING ON SEVEN "Method Actor" EP - If you read last months column you may remember the disdain I voiced for a lot of the prettier stuff from the midwest. Well, this takes everything I do like about that sound, which is the simple,lighter approach to the guitars and combines a pretty active rhythm section which keeps any arty pretension from creeping in. The sound has been growing on me with each listen. (Hydra Head, P.O. Box 990248, Boston, MA 02199)

LIGOD "Four Excerpts" EP - It's always great when a band I've never heard of, from a city I know little about totally impresses me from beginning to end musically. LIGOD mixes up the sound of the first U.O.A. EP with some old fashioned hardcore energy. I'm a bit confused by some of the lyrics, perhaps just over my head. As far as first releases go, quite good. (704 Palisades Dr. Akron, OH 44303)

ENVY/SIXPENCE split EP - Both of these bands are fucking incredible. ENVY is from Japan and SIXPENCE, Denmark and they are both doing new things with the sound I think FINGERPRINT really pioneered. Super hoarse vocals over music that is at times crunchy and driven and then totally epic and well crafted. I highly recommend this and hope, for the sake of emo, that these bands give us some more. (HG Fact, 401 Hongo-M, 2-36-2 Yayoi-Cho, Nakano-Ku, Tokyo, 164 JAPAN)

BRAID/POHGOH split EP - Despite BRAID seemingly being around forever, I've not heard much by them. They did my ears right, playing the kind of mid-west sound I can dig, a la PROMISE RING. Very smooth vocals over a really undescribable but extremely danceable musical approach. POHGOH are much like ENDIVE vocally, with a female vocalist who sings. Musically it's rather slow moving with no real dynamics in the sound, no get up and go. (New Granada, P.O. Box 291044, Tampa, FL 33687-1044)

MILTOWN/CASTIRONHIKE split EP - More of the goods from MILTOWN. These fellas really put just the right amount of rock into the post hardcore sound and turn out a real toe tapper here. I think I might just want an albums worth after all. Excellent CURE cover as well. Speaking of covers, CASTIRONHIKE provide one by none other then G.G. Allin. It's an extremely slow and heavy approach and pretty close to the original. Not too bad, but to bad they didn't put one of their own on as well. (Hatin' Life, 32 Robinwood Ave #6, Boston, MA 02130)

And, finally we come to the "I Can't Live Without It" compilation LP. This is an anti-death penalty comp. with a hefty booklet full of information, and incredible art throughout, especially the full color cover. The better bands on it are BOTCH, CLOSURE, BREAKWATER, GUYVER-ONE, MILHOUSE, SLOWSIDEDOWN, IN/HUMANITY, and CURLL. The most unique aspect of this comp is that the benefit money doesn't go to any organization, but pays for leaflets, posters, and stickers which people are encouraged to write for use in their own protests and actions. This is reminiscent of the "State of the Union" comp with the obvious amount of time put into the booklet. (Mountain, P.O. Box 220320, Greenpoint Post Office, Brooklyn, NY, 11222-9997)

OK, folks, that's all for now. Please keep sending in the records.

Endnotes:

1. Quite a few of the above records were recorded at Salad Days studio in Boston, by Brian McTernan. He seems to know his stuff, and might be worth check out if in the area.
2. Again, I am very interested in trading for or purchasing the HATED 2x7". Write to: 1950 McAllister #1, San Francisco, CA 94115.

OK, OK I know everyone's sick and tired of all the made-up stuff in this here column. Well, I finally got one that true. I did not make this up. Ok, of all the late eighties militant straight-edge bands which frontman would you think I would "out" in this here column? Ray Of Today? Oh come on, he may go through life with a diaper on his head and some big shnotters hanging on the front of his nose, but we all know he's ALL MAN. Look at his "wife", you wouldn't let a hot mamma like that go to waste on some fruitcake. No, guess again. Well, there's Kevin Seconds ...right? Eh, come on let's leave these Italians alone, we all know what's on every greasy wop's mind and it ain't Phantom of the Opera and Judy Garland records. OK, back to the question, who else could it be? Civ? Singer of Gorilla Biscuits? Oh, come on they were barely a band, I mean PU. Ok maybe it was a west coast ess-exx-eee band. Like they really count. Uniform Choice? To tell you the truth I can't even remember the singer's name... In fact the only thing I remember about him is that he started some bad metal band that kinda tried to rip off Ugly Kid Joe and featured the session drummer from CelticFrost's Morbid Tales record. (I can't believe I've gone 233 words without making anything up.) Dan O' Mahoney? Well except for the fact that he was an MRR columnist (alleges homosexuality automatically), I think that pathetic excuse for a autobiography would've have revealed his alternate sexuality if he stooped to reveal that he can't last more than 25 seconds with any woman. No, this "outing" wouldn't be worth all of this build-up unless it was someone who turned-tail (to put it literally!) a full one-eighty.

Ok, flash back 1988-89 or so. Back in the days when MRR still printed ads for Lookout Records. You know, before they gave Larry and Chris George Tabb's phone number to beg for the next ad. I seem to remember a certain straightedger frontperson writing nasty letters about Lookout on how they were a buncha fags who don't wear leather and eat meat. BRRRRRAAAANNNNGG! You got it. Yeah, Choke, the hockey-stick wielding, Boston Hardcore Slapshot fronting, military cadence singing, crewcutter, motherfucker, is a flamer! Not only that, but he had put down his stick (well, the one used for playing hockey) and has picked up a blowdryer and a eyelash plucker. Choke is not only of a non-hereto persuasion but works as a hairdresser.

Ok, Ok. Now back to our regularly scheduled morethanabitsketchy rumor mill.

Victory Records putting out alleged White Power Band, Bzerker. Tony says, "Well I've always thought Skrewdriver and Brutal Attack just ROCK OUT!"

Out of Focus Hardcore Video bought by Warner Brothers for $200,000. Anne R Key the board game soon to be released by Parker Brothers too! Nice try guys.

Ok my other favorite fact is that Vinnie Stigma is a daddy. Vinnie Junior is just a tot but can already play better than his dad and will join a reformed Agnostic Front sometime in 2005.

Kevin from the Swingin Utters enjoys Japanese food in New York City.

I keep getting mail accusing me of being Ben Weasel under an alias. Everyone knows Ben Weasel said he doesn't trust anyone with an e-mail address so come on, get real now. Ben doesn't even read MRR anymore.

In the 'I get lame rumors' department. This kid named Mike Sileno wanted me to make fun of a girl in his junior high school class. This chick named Dana Goldman said I should stand up for women's rights in my column and that she got into punk because kids used to kick sand into the piano in her kindergarten class it gave the nap time jingle a raw edge that made her take a crayola marker to her hair. And the singer from Breakdown keeps trying to pick me up, get me to shoot heroin and have his child. What a life.

annerkey@msn.com (YES that's Microsoft I work for them and I'm working on new computer software that can put 4 chords together better than any band from the west coast.)

And now, for something completely different: Rev. Nørb! Rev. Nørb! Rev. Nørb! Following this exciting and mysterious beginning, i shall continue in the spine-tingling Marvel™ manner by informing all and sundry that this will be my official FIRST EVER column theoretically sent to the MRR main office in Wahoo, Nebraska, via compu-gizmo, as, after over two long months of arduous flipout (and much hardship of service department dingleberry), my long-lambasted but only briefly aforementioned compu-gizmo

has been returned to my care, fit as fiddle-faddle, *and i have actually achieved on-line-ness*, for whatever it's worth. Said net worth assessment: Not fuckin' much, buddy. Now that my Mac Performa 6320 is up and running *(i better go catch it? WHY???)* like Jesse Owens after a night of fine dining at Jake's Pizza and Discount Laxative Emporium (located in the Green Bay Intestinal Park), and my (gulk!) 50 hours of free AOL (double gulk!) have been rightfully claimed in the name of the People, i can safely say, beyond the most gossamer-thin anal butt-thong of doubt, that computers in general and being on-line in specific BLOW AT LEAST THE SAME AMOUNT OF CYBERGOAT-PECKER AS I SUSPECTED IT/THEY DID BEFORE I ACTUALLY KNEW WHAT I WAS TALKING ABOUT. Answer my mail? Fill record orders? Book gigs? Read? *Oh, none of that old-fangled retro monkeyjinx for me, garçon! I'll just take the Performa!* I made the mistake of loading in a video game that someone gave me. *I have never, until this point in time, owned any sort of video game or video game device in my life. BECAUSE VIDEO GAMES FUCKIN' SUCK!!! I HATE 'EM!!! LONG LIVE THE PINBALL LOYALISTS!!!* I mean, fuckin-a, spending hours on end running around on-screen pretending you're a goddamned gopher or something who hasta go bash in dragon's heads with a bike chain and a sock full of marbles so you can get the golden Ben Wa ball of Truly Remarkable Power before the iron-jawed kangaroos of Neptune eat all the magic plums never really struck me as time well spent. UNFORTUNATELY, i *do* have a soft spot in my head for those few video games that are just, like, simple, repetitive, abstract tasks — like Tetris™, Dr. Mario™ (where the guy slowly throws different colored drugs down the pill bottle — geez, i wonder who the target audience on *that* one is) and my first and only video game, Jewelbox (which is more or less identical to Dr. Mario except with chains of three different colored "jewels" [they kinda look more like Doritos, candy hearts and JuJubes™] plummeting from the void instead of two-colored bennies). So i just pop in my goddamn Beatles CDs and play Jewelbox when i come home from work. If you're wondering why you didn't get your records yet, THAT'S WHY. Oh, but *that's* just the *beginning* of the enlightening world of technofoolery at whose fingertips am i now! The freshly lopped tip of the newly circumcised cyber-iceberg, as it were! AOL, *that's* where the *real* knock-down-drag-out rock'n'roll party in the street is at, Bubba! It's really very exciting, see: First you sign on. Then you find out some piece of shit little kid has ALREADY TAKEN the screen name "Rev Norb" (fuckin'-*double*-a, now i know how Lew Alcindor feels. That guy on the Dolphins should've changed his name to "Terrell Buckley" instead, that would've been a lot funnier) (oh, i've been forgetting: *Rev. Nørb! Rev. Nørb! Rev. Nørb!*). Then you get your e-mail from Timbo at Mutant Pop, and respond by calling him a bunch of insulting names for never having owned a Black Flag record, and not liking Gene Vincent, and not knowing the difference between the Everly Brothers and the Righteous Brothers. Then you read your other e-mail, a frighteningly high percentage of which appears to be from bored little kids. You delete most of this without responding to it (Listen UP you FUCKING ILLITERATE LITTLE PIECES OF SHIT!!! If you do not know the difference between the words "to" and "too" or "your" and "you're," DON'T FUCKING E-MAIL ME because I'M NOT GOING TO RESPOND TO YOU. Computers are NOT intended to be the province of the unwashed masses!!! They're strickly for the bourgeois intelligentsia types; i.e., the people who passed 8th grade English and thusly know the difference between really tough grammatical choices [i mean, god damn HEADSPLITTERS, Jack!] like whether or not to use the adjectival or adverbial form of "to"/"too" and shit like that. STEP AWAY FROM THAT APPLE EXTENDED KEYBOARD! KEEP THE MOUSE WHERE WE CAN SEE IT AT ALL TIMES! You fucking dumbasses stay the hell off the internet, and get busy learning a valuable vocational trade like how to saw pieces of wood in half, or how to refinish cinderblocks! If there is a God, you will all spend the entirety of your adult existences toiling at menial jobs which you hate, and you do not need computer skills for this. Stick to playing SuperMagicPlumQuest™ or something!). Then you go to the Mutant Pop/Just Add Water folder, to see if Timbo said anything you need to rebut to. In the process, you find about ten other things that you need to post a correction to, lest THE RECORD not show THE TRUTH (i.e., whatever i deem right), so you gotta do that. Then you go to the Lookout folder, to see if Timbo said anything *there* that might need rebutting to. After that, you're so burnt out from calling everybody insulting names, that you have little motivation to do anything but play Jewelbox and bone up on your Beatles CDs (the one really fun thing i found on AOL is the chat room called "Beatles Lyrics Game." The person who is "up" gives a clue in caps, usually three or four words in length, from the lyrics of a Beatles song, then you gotta guess it. If you guess it, you get to give the next clue. So, like, i say "THE EYE SHE HATE" and then you guess "she's a woman" *["she don't give boys THE EYE/SHE HATE to see me cry"]* and you're up! As best i know, this stupid game goes on constantly). I mean, for a guy like me who is almost pathologically compelled to put his two cents in (more like about sixteen or thirty-two cents, actually) whenever anything even remotely musical is being discussed, being on-line is pretty much the ultimate time sponge (on the up side, i've only played one game of solitaire since i got my machine back. I mean, why privately brawl with Lady Luck when you can incite public brouhaha with real live humanoids over how stupid the Gang Of Four were? [*Gang Of Four, Schmang Of Four! Wire, Schmire! Siouxsie and the Banshees, Schmiouxsie and the Banshees! Fall, Schmall {WCW Fall Brawl?}! PiL, Schmee-i-L!* FUCK that gawd-dayam pompously minimalist late 70's/early 80's neo-post-punk British shit! I never liked that crap and i STILL don't {okay, that first PiL album was pretty cool, and Wire had some great stuff, and Gang Of Four did have one good song ((("I Found That Essence Rare"))) ((hey, that's only half as many good songs as Fugazi ever wrote!)), but, on the whole, the incredible annoyingness of that whole genre more than cancels out any usefulness it may have exhibited, *not that you asked or anything*}]). Regardless, all this AOL nonsense — this jabbering, this fighting, this calling little kids "illiterate pieces of shit" — has brought to the forefront of my brain a question that had, til only very recently, remained secluded in the foreback, to wit: *Does the scene need more COOL or more STYLE these days???* Let us quickly, by grace of computo-lexicon, define our terms, so that sins may be forgiven: **style** *(n) A quality of imagination and individuality expressed in one's actions and tastes;* **cool** *(n) Marked by calm self-control* (however, i also found a alternate definition of **cool** that reads *Marked by indifference, disdain, or dislike; unfriendly or unresponsive.* This is COOL MOST UNCOOL, and the scene is already heavily laden with same. Also, **cool** should not be confused with **hip**, which means *keenly aware of, knowledgeable about, or interested in the latest trends or developments*, e.g., *"Are you hip to the Donnas, daddy-o?" "Why yes, Big Daddy Super Rat. I have purchased their new album. It is most glitch and rab."* Nor should **cool** be used interchangeably with **groovy**, **fab**, **gear**, **boss**, **glitch**, **rab**, or **fucking awesome, dude**. Cool is just like, you know, *aaaAAAYYY!* So who short-sheeted our cool anyway? For that matter, who threw the overalls in Mrs. Murphy's chowder? *I blame the internet! The internet threw the overalls in Mrs. Murphy's chowder, Detective Friday!* Er, no, actually i don't — but, goddammit, people have no sense of **cool** these days! Case in point: I'm at a show. I'm playing pinball, because playing pinball is cool, especially if the band sucks and you are only there to humor them. As i deposit my quarter (as any loyal pinballist will tell you, the amount charged per game is inversely proportional to the machine's coolness rating), some kid who is sitting about twelve feet to my left starts jabbering at me. I politely converse with him up until such time as i have launched my first ball into the field of play, then i ignore him, because i can't really hear what he's saying without facing him, and facing him is no longer an option. He yaps to himself for a while, then, realizing i am no longer paying attention to him due to emerging concerns over pinball wizardry, he walks over to me to continue his essentially one-way conversation revolving around when my band is playing next (observation: people who come up to you and ask when your band is playing next almost never show up at your band's shows. i guess they just have an unquenchable thirst for knowledge) *and sets his gloves and miscellaneous other trinkets directly on top of the glass of the pinball machine which i am actively engaged in operating.* GAAHHH-HH!!! GAAAAAHHHH!!! GAAAHHHH!!! *Has a lifetime of fucking video games completely eradicated ALL VESTIGES OF COOL from the databanks of American teenagers??? Jeepers fucking creepers!* Case two: i am eating at Taco Bell™ with a friend from out-of-state and his traveling companion. I am about mid-way through my bean burrito (no onions), when suddenly, out of a clear blue sky (i speak metaphorically), Traveling Companion blurts out *"Oh my God, I can't believe I'm actually eating at Taco Bell™ with Rev. Nørb™!"* Uh...*oooo-kay*...for the sake of argument, LET'S JUST PRETEND that eating at Taco Bell™ with me, Rev. Nørb, Rev. Nørb, is

a real exciting endeavor. I know it's difficult, but please, temporarily suspend your disbelief for a few seconds in the name of science! Isn't the proper thing to do in a case like this, from a coolness standpoint, to maintain a veneer of casual unflappability throughout the encounter, and then, *after* you get home, call up your friends and gush about how you ate at Taco Bell™ with Rev. Nørb (x3!), six-feet-plus of twisted steel and sex appeal, that ripped, stripped and well-equipped steroid-chowing chiseled brawny-ass he-man love potentate of the punk scene, and came twice just watching him squirt the little packets of hot sauce on his taco? *Yes! Methinks it is!* I mean, if i am SO GODDAMN WONDERFUL (and, hey, who's to say i'm not???) (er...sorry, i'm starting to sound like a couple other columnists here), aren't you supposed to be trying to IMPRESS me? *Aren't you supposed to be trying to be (gasp!) COOL???* (of course, in T.C.'s defense, i do believe she was on drugs at the time. At the very least, on drug). Gad! There is shockingly little cool in the scene today. There is merely the *"marked by indifference or dislike"* ,faux-cool, and the pleasantly ludicrous wannabe-cool best exemplified by nerd kids who think a black leather jacket somehow reinvents their entire personality (no, you fools! You gotta get a *white* leather jacket for that!) (i mean, i dunno about you, but, when standing in the midst of a buncha black leather bejacketed teens these days, i am very rarely of the opinion that i am basking in the presence of the Fonz Patrol, if ya know what i mean. I find it especially amusing when some of 'em still have braces — i always feel like saying something to the effect of *Fuck! Fonzie! Teach me how to punch the jukebox so i can hear Fats Domino without paying! Please, Fonzie, please!* What's *really* funny is when a whole band have matching black leather jackets, then it's like *oh my goodness! Without a doubt is the second coming of the Ramones upon us! Alert the Pentagon!* What's, like funny off-the-scale is when they all have their band logo stenciled on the back, then i gotta bite my lip in order to avoid making jokes about them coming directly from Little League practice [of course, i can say all this shit with cruel impunity because i'm a bigger nerd than every teenage boy in a black leather jacket combined. I just ain't a square is all]). *And the merch thing! Don't even get me started on the merch thing!* HOW and WHY did acquiring band t-shirts and stickers (and, where applicable — ugh — patches) achieve such a position of prominence at all ages shows, to the point of almost eclipsing the music itself??? I mean, i could jump offstage dripping wet with sweat immediately following a set, strip down to nothing but my Antler Helmet and my white leather Spurious Chuck Taylor Deluxes, be giving myself an enema with one hand and jacking off with the left and making a lot of weird *"unh! unh!"* noises, and kids would be frantically running up to me *en masse* asking me if i had any stickers. *Do you have stickers? Do you have stickers?* UNH! UNH! *Do you have buttons? I saw somebody with a button!* UNH! UNH! *Do you have stickers in the van? When will you make more stickers? When is your band playing next?* UNH!!! I mean, your enthusiasm is commendable, but, kee-ripes, could we cut this line with the baking powder of COOL a snitch??? *You'll get a fucking sticker, Opie! Please calm down!* O' course, this whole radically-out-of-control lust for MERCH (not that i'm complaining — we sold more of those "i throw like a fag" t-shirts than my first two bands combined sold records) brings us to the problem of **STYLE**. I find — and this i actually DO blame on the Internet — that the gap (The Gap™! I mentioned The Gap™ in MRR! Aiiieeee!!!) between the people that *do* shit and the people who just sit around discussing that which has been *done* is growing significantly more chasmous. Er, chasmatic. Chasm-like. Whatever. More & more, people are, say, wearing t-shirts of bands whose styles they admire in lieu of creating a style of their own, which explains the sometimes frenzied demand for t-shirts at shows: *if you don't have the t-shirt, you got nothing to prove the band's style is a component of your personality* (machine-washable, fully pre-shrunk PERSONALITY for only SEVEN DOLLARS AMERICAN! The nineties are a great decade!). Further, although it may have been always ever thus, it seems like an improperly large amount of bands these days are merely emulating styles set forth by others (you know, the "Riverdales Style" of pluralized-suburb-as-band-name-plus-Ramones-derived-songs-plus-short-sets-plus-general-live-immotility-and-absence-of-stage-chatter thing, etc., etc.). *Then* you got the people who think they can just BUY style by throwing a lot of money into packaging, most grievous recent offender being the Gain's "Sing Ready Steady Smash" LP. Swell packaging, guys. Gatefold 12" jacket, full-color inside and out. Real spiffy. Musta cost a fortune to print. A full-color gatefold sleeve really makes an impression. It's says *we are stylin'. We are fab and gear, et cetera. We are purveyors of a top-notch, premium product. Bow before the specific gravity of our impressiveness!* Unfortunately, they spent ALL THIS MONEY on a jacket that incorrectly uses the word "YOUR" instead of "YOU'RE" on *EIGHT SEPARATE OCCASIONS*. It is almost *impossible* for me to comprehend that a label that could dump this much cash on a package doesn't have ONE person on the payroll who passed 8th grade English (i mean, i KNOW the guy there runs a big rap label, but doesn't he know *any* ninth-graders???). A full-color gatefold sleeve laid out and proofed by illiterates really makes an impression. It says *we are DAHHHLLLL!!! We are MAHUMLMLL-HAUHH!!! We are DUHLLUUAUUGHHH!!! Bow before our MAHHHUUUHHGHLLL!!!* Fucking lamest thing i've seen in years; i kinda dig that band, too (actually, i spelled "rhythm" wrong on the Last Sons Of Krypton 45, but that somehow seems really fitting). Anyway, with **style** almost at the same type of low ebb as **cool** these days, questions and debates about seemingly trivial questions of **style** — the types of things that fuel many hours of comparatively useless internet blather (you know, like how many songs should be on a punk album [14], whether a CD fulfills the same or a different role as the LP does [different], whether record labels should be colored to match the color of the vinyl [FUCK NO!!!], and, if you're gonna have sex with two girls at once, what color should their lingerie be [well, if both girls are the same color, one should wear a white bra, white panties, and white Chuck Taylors to the sack, the other should wear a black bra, black panties, and black Chucks. I call this the "Spy vs. Spy" principle, and it is at the root of all good punk/new wave graphic design {i mean, you guys all remember *Spy vs. Spy* from *MAD*, don'tcha? It was a comic strip done by this non-English-speaking Cuban political exile ((he fled Fidel Castrol and his Cubists)) (("*our expressionist quarterback, Brett FAUVE!*" Haw haw, that still cracks me up)) named Prohias, about one spy who dressed all in white and another who dressed all in black, and they took turns annihilating each other each strip. The great thing was that neither spy had any personality other than their coloring, but, yet, everybody rooted for either one guy or the other ((White Spy for me! I live in Fear of a Black Spy Planet!!!)), and each guy would kill the other guy every other strip without fail, so the record was always at .500 ((who won the first one? does anybody know?))}. I figured this out by doing color design on a black & white monitor, thusly forcing my color choices to be based completely on theory & hypothesis {see, vinyl color should never match label color because where there is matching, there is peace. Where there is peace, there is no espionage, and where there is no espionage, there is no *Spy vs. Spy*, hence no punk rock}. If the girls were different colors, i don't know what you'd do, because then your own coloration would intrude into the picture. If they're the same color, they cancel out, because both the spies had white skin {and black sunglasses} {as you might guess, i hesitate to bring up the topic of race and sex in the same breath, as i'm still bein' castigated about that remark about Asian girls' eyelids kinda bein' reminiscent of female genitalia on a subconscious level. JUST SO WE UNDERSTAND EACH OTHER, LADIES, at NO point in time did i mean to imply that caucasian girls' eyelids DIDN'T look like pussy. Hayl, woman, yer eyelids look like pussy jest fine! It's just that white girls' eyelids look like *looser, floppier, skankier pussy* than Asian girls' eyelids. I apologize for the misunderstanding ((i mean, come on, if God descended from the heavens and said *"I COMMAND THEE TO FUCK THYSELF AN EYE SOCKET!!!"*, *whose eye socket are you gonna fuck???* A caucasian girl's? *WRONG!!! Fucking no-brainer, Jack! You're goin' straight for that winkin' Asiatic almondine opti-snatch post haste!!!* I mean, i do NOT foresee a day when screwing an eye socket will be an issue [[if so, do i and eye get a chevron?]]; but i feel that i should be prepared for these tough choices on a theoretical level))} *{Rev. Nørb! Rev. Nørb! Rev. Nørb!}* . Actually, both girls should also wear black sunglasses, to offset the fact that the laces in their Chuck Taylors will all be white {actually, both girls should wear black sunglasses just in case i see an eyelid i'm particularly fond of and can't control myself}]) take on an almost apocalyptic character, possibly because the whole thing is not that far away from going up in a metaphorical vaporized eggplant of nuclear destruction. If you have any ideas on these theories, please post them on the internet. That's where all mankind's great answers are found. Oh, and if you're wondering why i keep saying *"Rev. Nørb! Rev. Nørb! Rev. Nørb!"* it's because somebody wrote to me recently and told me they got a blowjob because i mentioned their name in my column. *Rev. Nørb!*

COLUMNS

I was watching an old Sherlock Holmes movie the other night, "Sherlock Holmes Faces Death", one of those great Basil Rathbone/Nigel Bruce classics. In it, Holmes solves a typically elaborate and fiendish plot, and as a result of that, the film's heroine, Sally, gets her hitherto secret and "rightful" inheritance back for the evil usurper—a large amount of ancient English land.

She asks Holmes about the land. "It's 80,000 acres of the richest soil in England" he replies.

"Aren't there people on it?" she wonders.

"Yes," says Holmes, pulling out a map, "farms, villages, even a factory town with hundreds of workmen's cottages."

Sally responds, "The people on this land. They put their money into it, their life's work. It's their homes I'll be taking. Do you think I'm going to kick those people out?" And with that, she rushes over to the fireplace and shreds the deed that would have made her a millionaire.

In the next scene, Dr. Watson muses whether Sally will regret her "grandiose gesture", but Holmes retorts: "There's a new spirit abroad in the land, the old days of 'grab' and 'greed' are on the way out. We're beginning to think of what we owe the other fellow, not just of what we're compelled to give him. The time is coming, Watson, when we shan't be able to fill our bellies in comfort while other folk go hungry, or sleep in warm beds while others shiver in the cold. And we shan't be able to kneel and thank God for blessings before our shining altars while men anywhere are kneeling in either physical or spiritual subjugation."

What a shock! One would never, ever hear such a bold statement in today's mass market movies or media. Sentiments espousing human values run absolutely counter to everything we are being told to think and do. The message Holmes was sending (this movie was done during World War II, at a time period when so many people had sacrificed so much to save "democracy" from Fascism) was downright Socialistic, going well beyond trite, self-serving Liberalism. The heiress, if this had been a "liberal" statement, would have kept the land, gentrified the region, and gotten rich off her "rent". If it had been one of today's "market forces" messages, she would have had no qualms about evicting everybody or becoming a land baron. But between Holmes' diatribe and her action in tearing up her feudal "right" to said property, we were opened up to a range of thought and action that are no longer within the "acceptable" scope of today's political "realities".

Given the proliferation of media these days (zillions of TV channels, skillions of movies, TV shows, the Internet, 'zines, indie this and that), there is a whole range of possibility, of imagination, of humanistic thought and value that is not even being presented for consideration.

This exclusion from the so-called "marketplace of ideas" is not an accident. This is what it is like when living in a post-fascist society. And that is because that is where we do now live. The war for human value and decency has been waged and lost to Capitalism. Greed, selfishness, consumerism, and fear reign supreme—the very forces Holmes thought were well on their way to being vanquished. The ideas that Holmes and Watson championed cannot even be represented today, they are so antithetical and alien to the victory of Capitalism over all other ideologies.

If there is a future with a human face, it depends on people recognizing where we are at historically **right now** and making their fight against fascism begin immediately with an unalterable opposition to both "liberal" and "conservative" Capitalism. You either draw the line as clearly as Holmes did, leaving no recourse for exploiters or those who get "comfy" while others suffer, or you ensure fascist future continuation.

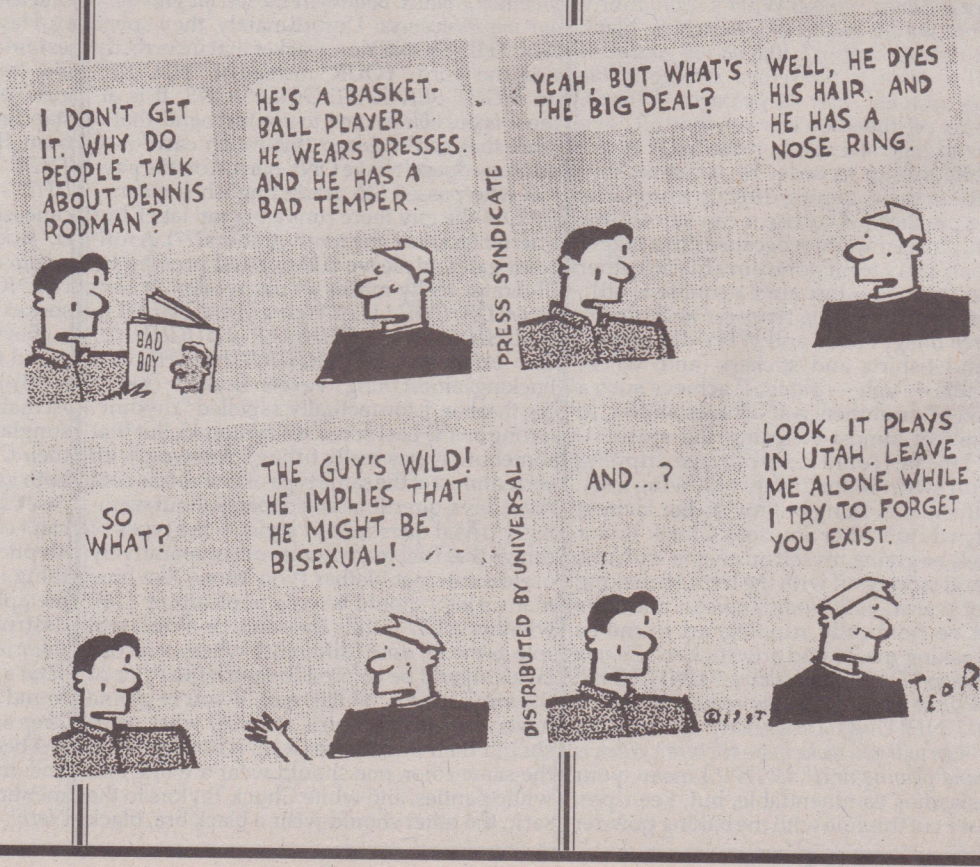
Part 2

There was a much publicized incident that the mass media glommed onto recently that really pisses me off. It was about a Castro Street joint called The Cafe that booted out a hetero couple for avidly smooching. What exactly was the media doing by publicizing this so broadly (it was *everywhere*)?

Mainly, they were saying, "See, gays can be prejudiced, too?", as if to excuse the wholesale and usually violent homophobia that exists in society. But even if their motives were not so shitty, the story they presented is so misleading and superficial as to make me wanna kill (and I'm straight!).

The question I'm asking is: why doesn't the media zealously cover every time a gay couple gets either booted out of a "regular" bar or club for "avidly smooching"? Or better yet, every time a gay couple gets physically assaulted for showing public affection? That would be fair and equitable with their story.

Fact is, there are precious few "safe" places for gays to naturally show the same kind of love or lust for each other that straights get to anywhere. If, in one of the few places they can be themselves, somebody overreacted to what was probably a blatant, straight, "throw it in their face" incident, it should be understandable—or at least have had the context and background explained. No, not by the media. It's just their double standard and a small way of belittling a community that is different and under siege. Just another subtle but true example of how the media does indeed try to shape consciousness.



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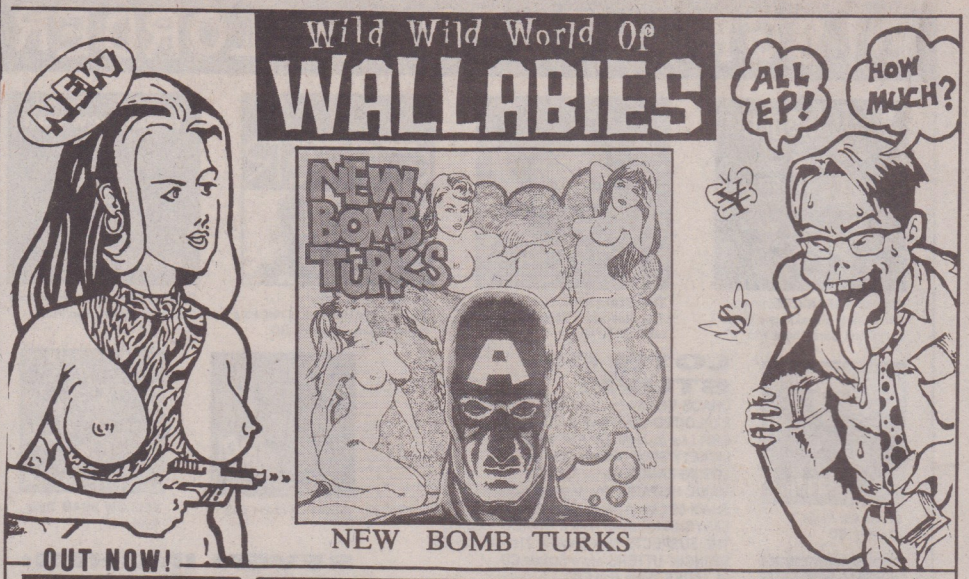

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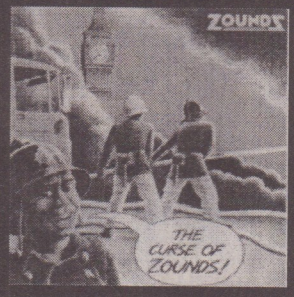

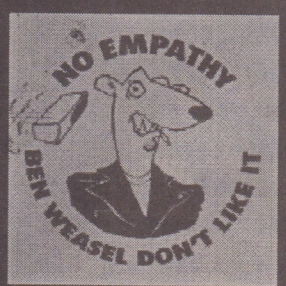

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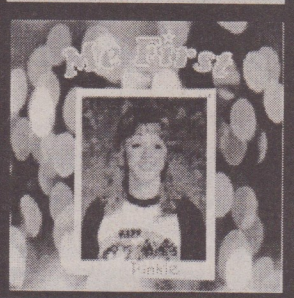

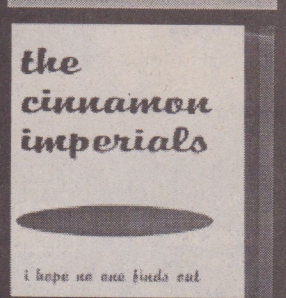

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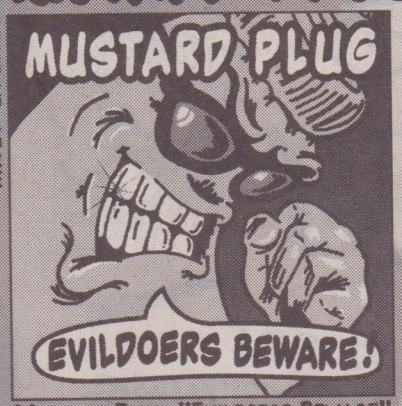

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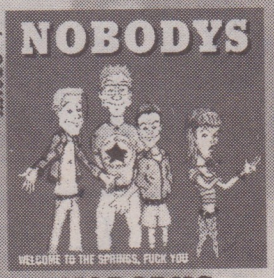

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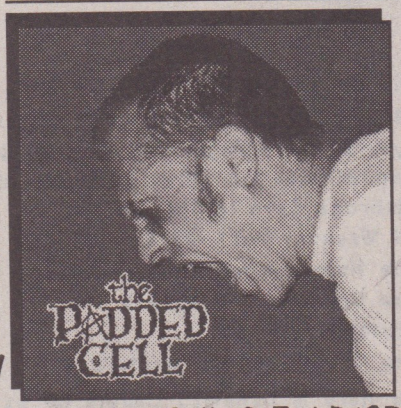

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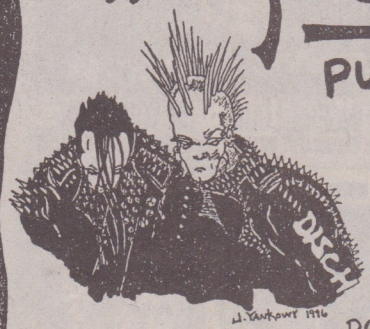

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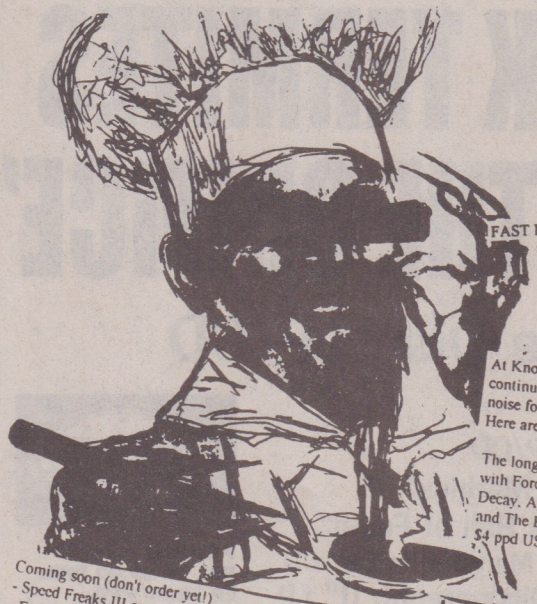

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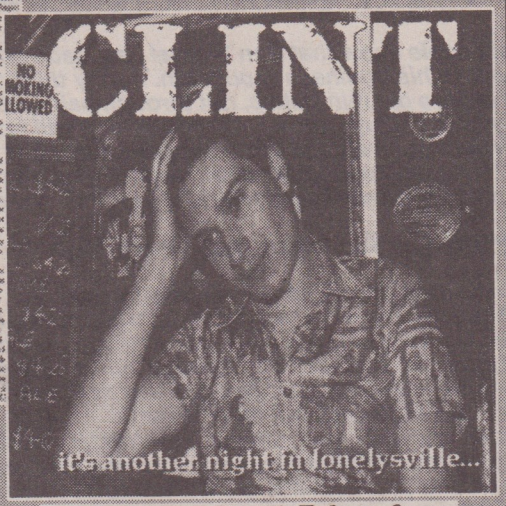

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BIG BAD BEN WEASEL VS LUCKY LARRY LUCIANO LOOKOUT?

I think most people know that Ben Weasel has made somewhat of a mess out of his business reputation. Funny thing wih him though, he always did it in public, not through behind-the-back bullshit. He'd be the first to admit he's fucked his shit up. But what the following will hopefully demonstrate, is that a lot of the accusations hurled at Ben's greediness or insecurities should more appropriately have been aimed at Lookout Records. Lookout had this goody-goody image, victimized by poor, mean Ben. After reading this, you'll be in a better position to understand the crap that's been poisoning the well at Lookout, a level of greed and deceit that makes Ben look like an innocent. Tim

Part 1 - An Analysis from Ben

News from the twisted, wacky world of Lookout: I'm sending this to friends as a form letter because I don't wanna explain it a million times.

A week ago Monday, Chris and Cathy from Lookout flew out here to try to work something out with us "on a human level." I got to the point of talking to them again when I called Chris at home 6 or 7 weeks ago to complain about Larry using the Lookout web site to post utter lies about me and Screeching Weasel. We eventually decided that since Larry kept claiming that he just wanted to deal with this mess fairly, the best way to handle it would be to go to a mutually selected arbitrator (which is preferable to court because neither party can really drag it out and it's much more affordable). After agreeing on this, we talked some more and decided to give it one more shot without lawyers or complicated contracts, hence Chris' decision to fly out and meet with us.

I agreed to the meeting on three conditions. First, that Chris would post a statement on the internet - as publicly as Larry posted his lies - which would tell the truth about our situation with Lookout, which he did (copy enclosed), second that there would be no lawyers involved, which he agreed to and third, that there would be no Larry involved. About this third thing, Chris told me that Larry had promised that as long as Chris could work something out with me, Larry would let it stand and keep his nose out of it.

Dan Panic was in Indiana overseeing the Riverdales mix and Jughead was too sick to get out of bed so it was just me, Chris and Cathy sitting in my kitchen trying to work things out. The first thing I said when they arrived was, "Gee, I'm surprised you made it out here without Larry fucking it up somehow." Chris said that actually, Larry had made an 11th hour call to Patrick (who along with Chris and Larry, is an owner) and "got him all worked up" about the impending meeting - somehow convincing him that his future was in serious jeopardy. This was several hours before Chris and Cathy were scheduled to leave. Somehow, Chris calmed Pat down and we hooked up around noon on Monday.

Much of the first day was spent with them listening as I vented my spleen mostly for the benefit of Cathy, as Chris had heard all of my complaints many times before. They both apologized for the label's behavior and went on to tell me that they were embarrassed by the direction Lookout had taken. Chris told me that he has spent the past five years feeling like his partial ownership of the label was "a joke." They made it very clear that they were disgusted with Livermore's actions and that since Larry would no longer be an owner as of April 1st (he was allowing his ownership to be bought out by Chris and Pat), that the label was going to make some major changes in an attempt to get back to the morals and values that were once the backbone of Lookout.

I was extremely impressed by their sincerity and their respect for me (they thanked me for allowing them into my home after all the shit my band members and I had been put through by the label). We actually spent only a small amount of time discussing Screeching Weasel specifically; rather, we spent most of the day talking about where Lookout went wrong and how important it was to them that the label change direction. We finished up the day by ordering a pizza, downing a couple of bottles of wine and shooting the shit. By early afternoon of the second day, we had worked out an agreement that would serve to enable us to feel good about continuing to work with Lookout as well as to make them feel good about their relationship with us. Chris was decent enough to inform me that Larry had instructed him to "lowball" us but that he wasn't interested in playing games; the label had already had a meeting and agreed on the numbers they could offer and that's what he was offering us. Perhaps as a direct result, our "negotiations" took only a total of several hours, most of it spent trying to figure out percentages on the calculator.

There were four points to the deal (copy enclosed). Chris wrote it up on my computer over beers and we all signed it. We hung out for the rest of the day talking and just sort of chumming around. We ordered some Chinese and had a couple more beers before they headed back to their hotel. Right before Chris left, I said, "You know Larry is going to fuck this up."

"It doesn't matter," he said. "I'm an owner of the company. I signed an agreement with you."

"He'll fuck it up anyway," I answered. "What are you gonna do if he does?"

"I'll quit," said Chris. "How could I possibly stay?"

I told him okay and shook hands with him and Cathy. I spent the next week working on my newsletter and the usual crap I do every day feeling pretty happy that Larry was on his way out and that I was able to salvage my relationship with the label. I was particularly happy that Larry didn't sabotage the whole thing and that Chris and Cathy showed such a genuine commitment to doing business on, essentially, a handshake.

Yesterday afternoon, one week after we'd signed the agreement, I got a call from Pat at Lookout. He said he had a bunch of things to talk to me about concerning the agreement.

"Okay," I said. "Shoot."

"I need to fax you over a proposed amendment to the agreement first."

I gave him my fax number and asked him to call me in ten minutes, after I'd had a chance to read it.

What arrived via fax several minutes later was anything but a proposed amendment to our agreement (copy enclosed). In fact, though he called it an "agreement" in his phone call to me, in the fax, he refers to the document we signed as a "proposal." More bullshit phrase-ology from their lawyer.

In one week I went from feeling like the label had finally come to its senses to realizing that Larry was still pulling the strings and was hell-bent on suing us. Notice that besides the overt threats and nasty, arrogant tone of the letter, nowhere is any mention made of going back to plan B - arbitration - not that I'm the slightest bit interested in pursuing that route now anyway.

I still believe that Chris and Cathy were totally sincere. I think Pat is merely a dupe. I showed the fax to Jughead and Joe Vindictive (who has a licensing deal with Lookout and is pulling all of his band's releases if they sue us). The first thing out of both of their mouths was "Larry wrote this." I don't know if Larry physically wrote it, but he obviously got Pat "all worked up" and was standing over his shoulder as it was written. Pat is simply a mouthpiece, a fool, a toadie. I don't have any respect for him but it's hard to work up a healthy hatred for a guy whose worst crimes are that he's got no backbone, self-respect or common sense. Pity, maybe even disgust, but not hate. I do find it funny that a guy who's spent the past two months accusing us of "trying to break all our old agreements" actually did break our ONE WEEK old agreement with no qualms.

I'm waiting to hear back from Chris. I'm pretty pissed off that he couldn't drop this bomb himself but I believe he was sincere and I believe that he will quit.

As far as "the situation" goes, we're back where we were. Larry wants to sue us and that's what he's gonna do. We will not fight the lawsuit.

Just thought you might be interested, Ben

P.S. Chris called just as I was finishing this up. He said he was disgusted and embarrassed by the whole thing and while he doesn't know yet if he's going to quit, he doesn't feel like he has any reason to stay.

Larry and Pat freaked when he and Cathy returned and showed them the agreement. Larry called a meeting during which Cathy seemed to forget everything we'd discussed, leaving Chris to be told he was acting unreasonable.

Larry and Pat were adamant that Lookout couldn't pay out the royalty rates. Once Chris pointed out that both Larry and Pat had already approved everything except the "escalator clause" for the CD, their argument shifted; suddenly the escalator was the real issue. They predicted terrible things for the label if they were to give us an extra dime per unit, asking Chris if he'd be willing to pay us out of his pocket if it came to that. When Chris said he would, they changed their approach. Now they wanted to know what would happen if Green Day and all the other bands who had signed contracts similar to ours suddenly demanded the same deal. Chris said,

"So what if they do? We'll give it to them." (This confirms what I've been telling people since October: Larry does not want to work anything out with us - he wants to sue us. He wants to sue us because if he wins a lawsuit against us, the next time a band who signed to Lookout prior to late summer of 1993 looks at their contract and figures out they've been ripped off, the label will already have set a precedent with us; it will be much more difficult for a band to get the money they're owed or to get their records back if a judge has amended the contract to okay Larry's new and improved version of it. By mid-March Lookout will probably have won the lawsuit by default (since we refuse to fight it.)

Chris ended up walking out of the meeting after being forced to listen to Larry utter such witticisms as "Punk rock is like a neighborhood. It used to be a good neighborhood, but now it's a bad neighborhood and you have to lock your doors and protect yourself." Chris added that anybody who asks him, from "Tommy the Punk to any fanzine" will get the truth about how "the label fucked Screeching Weasel over." Or uh, maybe my medication is all fucked up and this is all a paranoid delusion...

Part 2 - The Agreement signed between Chrisser (Lookout) and Ben (Weasel inc)

Attachment to existing agreement between Weasels Inc and Lookout Records

This agreement is written in regards to, and as an attachment to, all previous contracts and agreements between Weasels Inc, a company representing Screeching Weasel, The Shotdowns, and The Riverdales, and Lookout Records, a record label, and shall commence on March 1st 1997.

1. There was never a term stipulated in any of the existing contracts between Lookout Records and Screeching Weasel, The Shotdowns, The Riverdales, or Weasels Inc. Lookout and Weasels Inc agree to a term of three years, from March 1st 1997 until March 1st 2000. This term shall be applied to all records released on Lookout Records from any of the aforementioned group designations. Lookout Records and Weasels Inc shall have the right to renew this agreement for an additional term of three years with the same rights and conditions. This term shall be considered renewed unless written notice is given by Weasels Inc or Lookout Records within a month prior to the expiration of this term.

2. In the event that Weasels Inc should choose not to renew this term because of a more lucrative offer from another company or record label, Lookout shall have the option to match the offer and renew the term and agreement along the same lines as the new offer.

3. The following flat royalty rates shall replace the previous method of determining royalty payments based on the 60% band - 40% label profit split. This rate shall apply for the duration of the term, except for the CD rate which shall increase in a manner detailed in point 4.

CD: $2.60 per unit sold
LP: $1.70 per unit sold
CS: $1.70 per unit sold
EP: $0.55 per unit sold
CDEP: $1.08 per unit sold

In the even that Lookout Records should increase their wholesale prices, the aforementioned royalty rates shall be replaced by amounts equivalent to the following percentages:

CD: 36% of the wholesale distributor price
LP: 32% of the wholesale distributor price
CS: 35% of the wholesale distributor price
EP: 26% of the wholesale distributor price
CDEP: 26% of the wholesale distributor price

In the event that Lookout Records shall ever create a DVD version of any of these albums, the royalty rate shall be equivalent to 36% of the wholesale distributor price.

Furthermore, the per CD flat rate shall increase to $2.90 when total unit sales of a particular title exceed 125,000, and to $3.10 when sales exceed 200,000.

4. In regards to distribution of full length albums released by Screeching Weasel and the Riverdales, Lookout Records agrees to pursue and secure a distributor other than Lookout Records' current one, Mordam Records, within three months from the commencement date of this agreement. After three months or upon completion of any deal between Lookout Records and a third party for distribution of these records, whichever is earlier, the per CD royalty rate shall increase from $2.60 to $2.70. If alternative distribution is not secured by this time, to the satisfaction of Lookout Records and Weasels Inc, Christopher Appelgren or another representative of Lookout Records shall renegotiate this agreement.

For Lookout Records:

Signed,

Christopher Appelgren _____ Date 2/25/97

Catherine Bauer _____ Date 2/25/97

For Weasels Inc:

Signed

Ben Foster _____ Date 2/25/97

Part 3 - The fax from Patrick undoing the agreement

LOOKOUT records LLC!
1942 University Suite 305 Berkeley CA 94704
510 849 8300 fax 510 849 0512

March 3, 1997

Dear Ben,

I am writing in regards to the agreement you, Chris, and Cathy proposed as well as our pending lawsuit with you. First off, we have looked at the numbers you all came up with, and, to be honest, can not accept them. We put a lot of thought into the proposal and do not see it to be in line with Lookout's financial interest. The second issue is the lawsuit. Our lawyer needs to inform the court whether to continue with the suit by the end of this week end in the absence of an acceptable agreement we will go ahead with the suit. This brings me to the last point. After much internal debate, we have determined what we will accept. The following is an outline of an agreement we are willing to accept with Weasels Inc. I am asking that you agree to these terms and sign an agreement written up by our lawyer to that effect. These terms are not subject to negotiations. They are the most generous terms we can give you without compromising Lookout. If you will not accept them, we will, of course, go through with our suit against you. On the other hand, if you do agree, we will have the suit dropped upon the receipt of a signed agreement. Obviously, it is not our preference to go through with the suit, but if we cannot get an acceptable agreement from you we will have no other choice. Also, if you really look at the terms of what we are proposing, I think you will find them quite fair.

I will be contacting you soon by phone to get your reaction. If you want to talk about it right away, you can call me at my desk.

Sincerely

Patrick

Here are the terms:

1. Weasels Inc. receives $2.60 per CD sold. At 100,000 copies sold the rate will go up to $2.70 per CD. At 200,000 copies sold the rate will go up to $2.75. The per unit price for all other formats will be the same as you, Chris, and Cathy agreed to and shall not be subject to any rate of payment increase.

2. The term of Lookout's contract with Weasels Inc. shall be four years with Lookout's option to renew for another four years at the end of the term. At the end of the second term, Lookout has the right to match any offer for the Weasels catalog and retain the catalog.

3. Lookout will take care of paperwork on all the controlled compositions on the Weasel records. Mechanicals due for any copies sold previous to the execution of this agreement will be deducted 60% from the Weasel's future payments. The total sum due will be broken up into quarterly installments to lessen the financial impact. The Weasels will be responsible for 60% of mechanicals due for copies sold after the execution of this agreement.

4. The Weasels agree that their current contract with Lookout is valid and legally binding.

You have probably noticed there are no terms for alternative distribution above, and I'd like to address that briefly. Lookout agrees that finding another distributor would be in both our best interests, but the specifics are too much of an unknown to have any provision of our agreement dependent on some changes in distribution.

Part 4 - Part of a statement from Chrisser that tries to explain/apologize for lies and exaggerations posted by Larry about Ben

There has been a lot of talk concerning the falling out between Lookout Records and Screeching Weasel. I want to take this opportunity to try to dispel some of the rumors, apologize for some of the misinformation that has been distributed by people within Lookout, and hopefully set the record straight. While this is a matter which directly involves only Screeching Weasel and Lookout Records, I realize it has come under public scrutiny. It's too late to try to keep it private, but hopefully I can answer some of the specific rumors and lies flying around....

Screeching Weasel hired a lawyer because the last contract signed between the band and Lookout advises the signing band to do so. All of our current contracts do. They had very specific questions and concerns about the language of the contract which we presented to them. And they understood correctly that Lookout Records had created the contract with a lawyer and would be advised by our lawyer if we had any of our own questions during negotiations. Ultimately, it was Ben Weasel and myself who conducted most of the negotiations, with our respective lawyers merely assisting with contract language issues.

I don't want to go into detail about comments made by anyone at Lookout concerning our understanding of Screeching Weasel's intentions in all of this. I know a great many comments, insinuations, and speculations have been made on the Lookout Web Site Com Center and other places. Suffice to say, it is Lookout's position that this matter is a misunderstanding between the label and the band. We do not believe that Screeching Weasel is out to steal anything from, destroy, or discredit Lookout Records. Nothing the band has done would lead us to believe that they intend to do harm to the label per se, but they were frustrated and unwilling to communicate with the label. Anything else that has been communicated is the product of our own frustration with the situation. They have always dealt with us in good faith and taken us on our word, and have been very understanding at times when problems have arisen.

Screeching Weasel and Lookout have had difficult times, but ultimately, we have worked well together. In the last contract Screeching Weasel did sign with Lookout concerning the last two SW records on Lookout, there was a point that gave Lookout an option on the next Screeching Weasel album. This was a mistake on our part. In fact I got the contract together for SW to sign myself and neglected to take out the language that provided the option for the next LP. The band didn't notice it before signing. Since at the time the band was broken up, it didn't seem to matter. When Screeching Weasel was settling their deal with Fat, Ben mentioned that the bit in that contract could be a problem. So I wrote him a memo stating that we held no claim over Screeching Weasel in reference to that option, even though it had expired by that point anyway. So, contrary to some reports, we didn't release the group to work with Fat, we rectified a mistake that might have complicated their deal with Fat.

It's also been stated that Screeching Weasel has been trying to break their contract with us. Their intentions actually are more along the lines of arguing that Lookout breached the agreement with SW and we should, by our own accord, give up the records or take some alternative actions to satisfy their concerns. Lookout was never contacted by a lawyer representing Screeching Weasel in this matter. We only discussed this with Ben and John from the group. While I don't share the band's opinion concerning Lookout's conduct, I do understand they have a valid position, and feel a responsibility to address it seriously.

Furthermore, it is my understanding that if we did somehow release the records in question to them, their intention was to re-issue them on their own label.

Screeching Weasel did not threaten to sue Lookout Records. They did lead Lookout to believe, at one point, that they would do whatever was necessary to get the Screeching Weasel records from Lookout. Interpretation of that meaning a 'lawsuit' is purely our own.

I want to publicly apologize... for any comments or speculation made regarding Ben Weasel's mental state or medication. It was unfair and out of line. In my own experiences dealing with Ben, I have never felt that he was irrational or concerned that he might be under the influence of any psychiatric drugs. I've never had any reason to.

Lastly, 1 want to clarify the issue of Lookout's raising the prices of the Screeching Weasel records. During a brief period of negotiation between SW and Lookout during October of 1996, the band took issue with our current royalty system. Lookout interpreted this as the group hoping to get a higher royalty rate or more money per record. Lookout chose to raise the prices on the SW catalog in November to coincide with the release of their new record on Fat. We believed that if sales of the new record had a positive effect on sales of our records that SW might be happier, making more per record, and that this might assist in our negotiations with the band. We planned to raise the prices of our complete catalog as of January 1997 and figured it would make little difference to change the prices two months early on the SW records. The band asked us to wait. Unfortunately, Lookout did not foresee the rumors and questions that would arise as a result of this action. It is important to recognize that Screeching Weasel did not make us or ask us to increase the price of their records. They asked us not to.

Christopher/Lookout Records

As of print time (late March), Chrisser has not quit Lookout as he said he would, and told Ben he's in the process of telling Lookout "what changes they have to make". Unfortunately, he now gives the impression he's backpedaling, having made his brief stab at integrity, failing, and now becoming part of a good cop/bad cop team.

Our final presentation this month comes from somebody who did actually act with integrity instead of personal self-interest. This is a posting from Joey Vindictive of The Vindictives/VML Records.

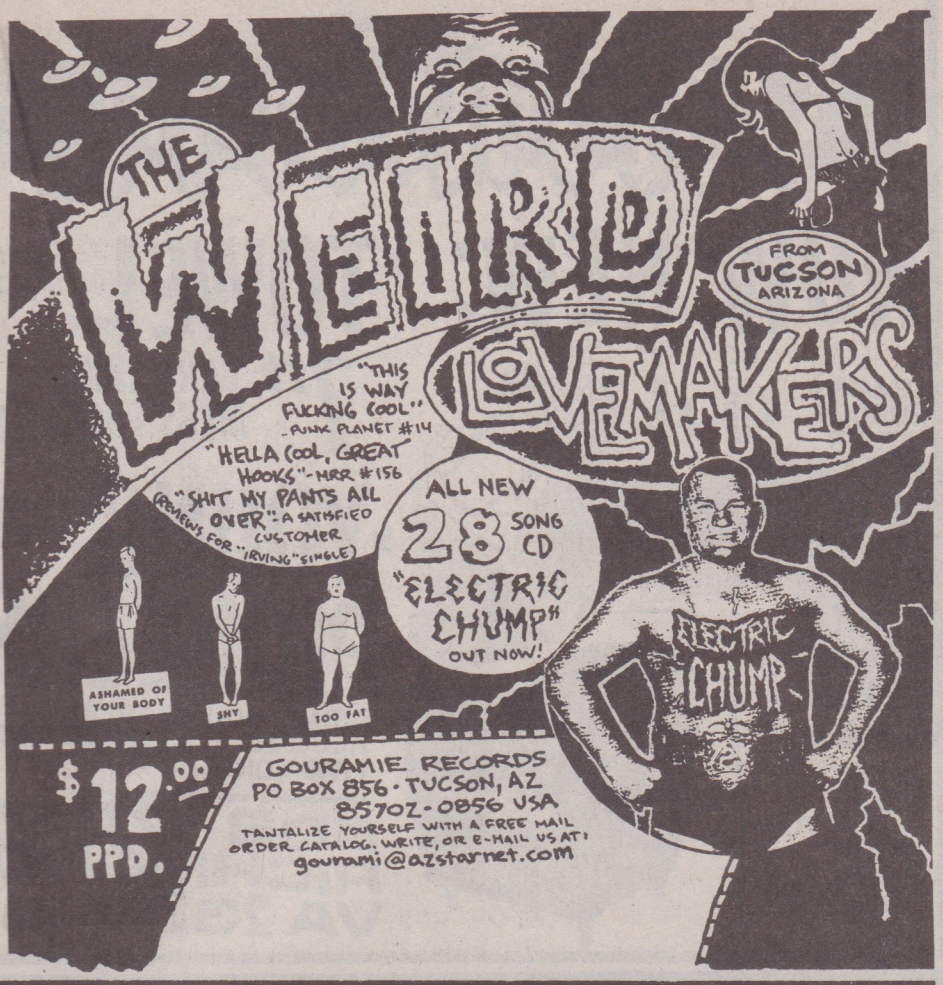
The Vindictive's Resignation Letter, March 19, 1997

Lawrence Hayes (Livermore) and all Lookout! employees, The Vindictives no longer wish to be associated with lookout Record. We forbid Lookout! Records to use the name of the Vindictives by associating us with Lookout! Records ever again. We demand return of all sound recordings, artwork and any other media that anyone representing the Vindictives has ever sent to Lookout! Records A.S.A.P. Please comply. Absolutely do not manufacture any Vindictives merchandise effective immediately. We are ashamed and embarrassed to be associated with Lookout! Records due to the fact that they have taken up immoral, unethical and deceitful practices. In this case, filing a very legal lawsuit against one of our own, for personal gain. Our opinion is that you have insulted everyone who has ever put time and effort into the underground. I need to know immediately how much stock exists that bears the Vindictives name or logo alongside Lookout!'s so that we may be allowed to buy it out at cost since we would like to cease distribution of it immediately. If you will not allow us to do this, then we will (with great dissappointment) have to allow you a sell-off period.

To anyone who is an employee or co-owner we would like to inform you that this decision has not been a rash one. On Wednesday, December 11, 1996, Lawrence and I had a long discussion via telephone regarding this matter. I explained that we could no longer in good conscience work with people who operated in this way. Lawrence said that he would reconsider the matter and contact me. He has yet to do so. On March 19, 1997 I finally decided that we had been patient enough and so I called Chris Appelgren and informed him of our departure. All of you should be ashamed of yourselves for not taking a stand on this issue, but most of all Larry for initiating it all. I've read your twisting of the facts, outright lies and bullshit pillowtalk that you post on the Internet and it personally makes me want to puke. I don't understand how anyone would want to stand beside you. Unless of course you are reading your well-rehearsed scripts to your employees as well.

Lookout! Records once had the ability to inspire, now it will only serve as an example of how the abuse of power (not money) corrupts. Furthermore, it will be very easy for people to dismiss the Vindictives stance as Joey taking up for his buddy Ben. I want to make this very clear, this is not the case. Though Ben did ask certain people to stand up for Screeching Weasel, I was not one of them. The Vindictives made this decision due to the simple fact that independent/underground label should not use the outside legal system to settle their problems with their bands. One of our responsibilities is to prove that such actions are unnecessary. We are very angry that you have dragged our names into this issue, just by association. My personal feelings are that it reflects poorly on everyone who has ever been associated with Lookout! Records. Stop masquerading around as the "Heide the plagarized bear" happy-go-lucky, love, love, love hippy-dippy "Underground Indy" label who cares, and show yourselves for what and who you are: a bunch of spineless little trust fund babies playing dress-up in mommy and daddy's business suits "cause we're in the record biz today" during show'n'tell and Lawrence the Millionaire is our Mother Superior.

It's not very often that I spout off like this. It's like this, I had always been one of Lookout's biggest supporters and defenders and now I feel like a big ass. But I live and I learn. I hope the rest of you do the same. I guess at 35 years of age I shouldn't be surprised by the fact that so few people have been outraged by this, but as Larry and the rest of you know, I'm nuts anyway. Business as usual - Joey Vindictive



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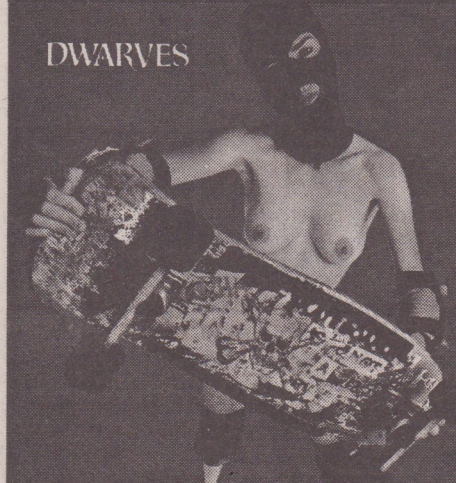

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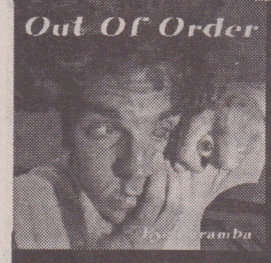

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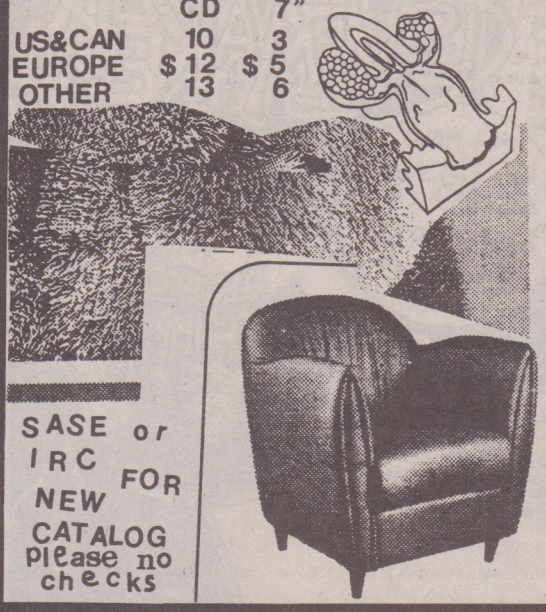

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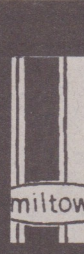
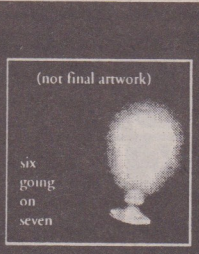


hh09-Miltown 7"ep

We're not gonna lie, this is rock. Heavy post-hardcore style rock. Complete with thundering drums, serious melodic riffing, and incredible soulful vocals. This must be heard to be believed. We won't satisfy you with the ex-member line, just keep in mind that these men can and will rock your socks off. Three songs that are just enough to wet your appetite for things to come ...



hh10-6 Going on 7 7"ep

Everyone who tries to describe this band always seem a little stumped for words, and I am no exception, but here is what I can tell you: They are poppy, they blow any of those Promise Ring, Mineral, Seven Story Mountain bands off the map. They are catchier than any common cold, and they are severely underrated but not for long. This record is their first step in taking over the world, prepare yourself...

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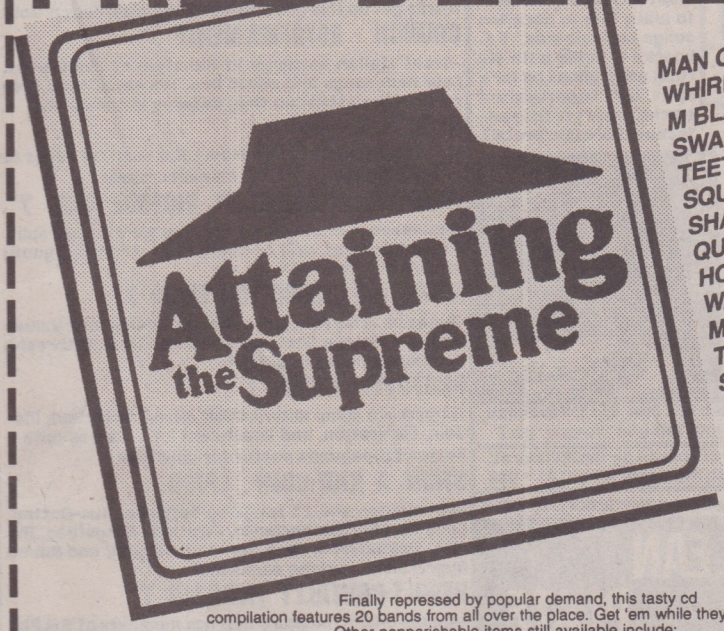

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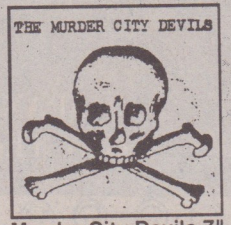

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Fabulous Stuff!

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***SPAZZ is touring the U.S. in June & July!
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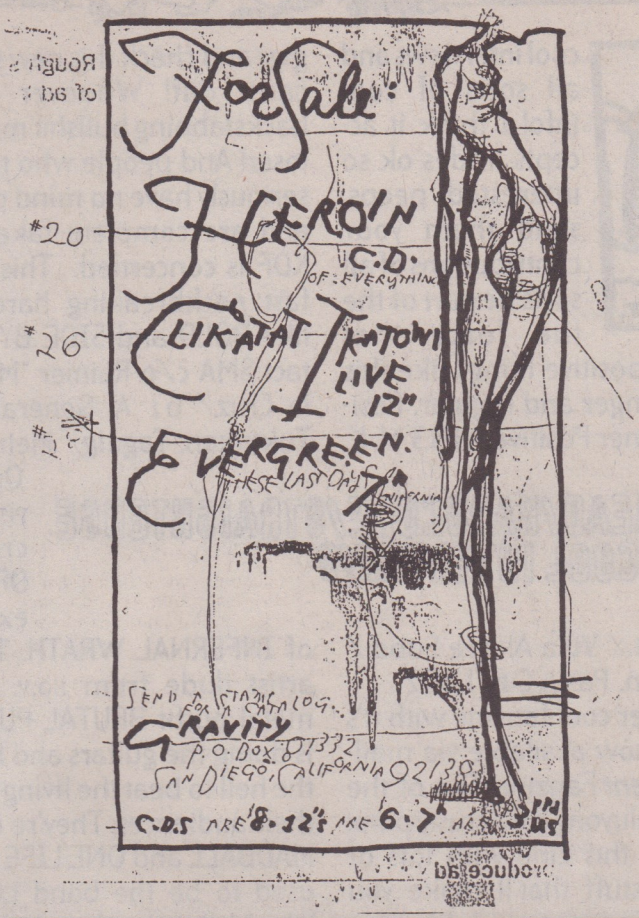

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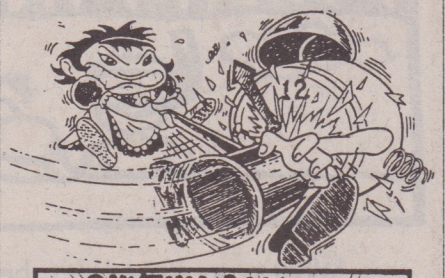

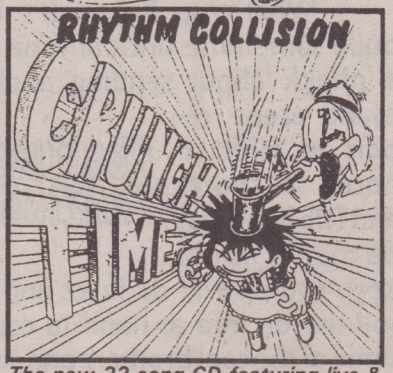

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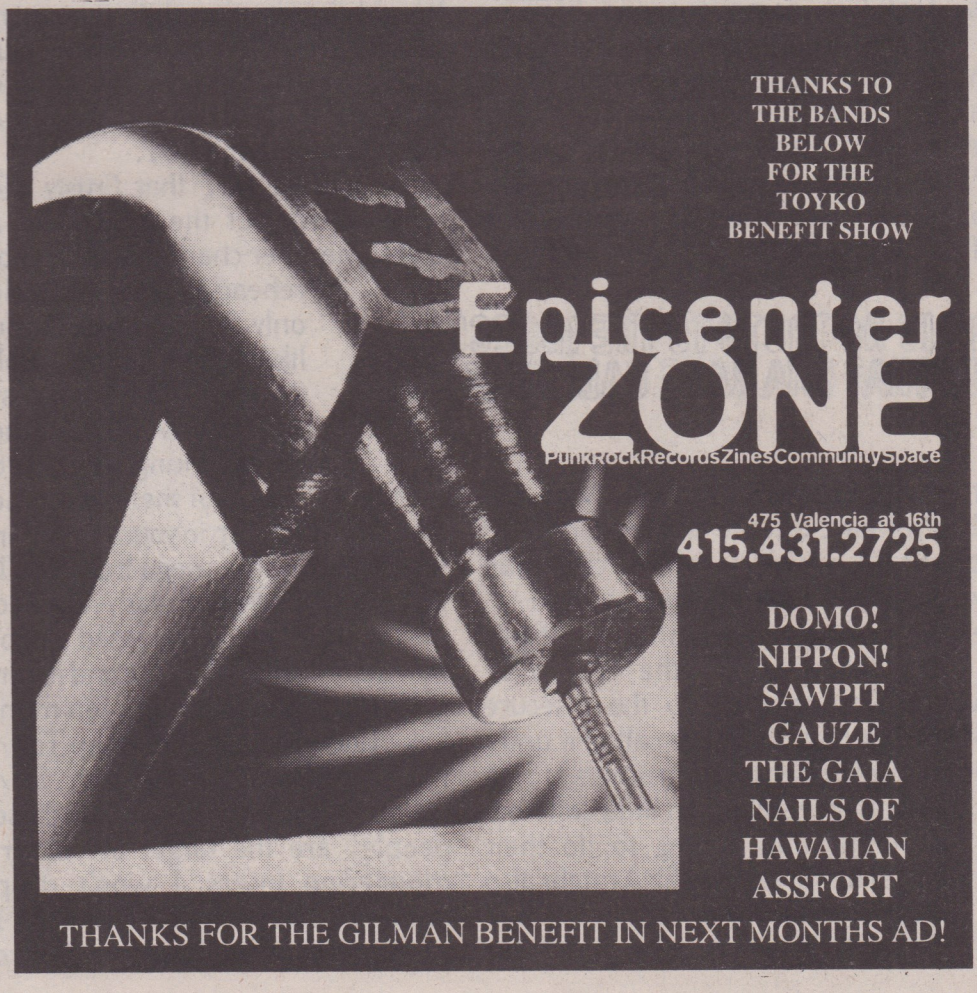

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What's up Kosas! It's been quite some time since anyone gave a phukk about sending a phillie island scene report in MRR so here's a shorty and I do hope that da news would keep you up wid da linkz and that you use da info at hand ta contact some of the cool brotherz and sisterz down with the struggle down here. Here is a copy of the Keepda Faith newsletter we put out every once and a while with added addresses and edited report to spare you MRR readers with all the insane rhetorics of the congested phil unda-g!

Lets start wit da lowdown on a very interesting fanzine that's got a couple of ishh's out lately: ***Make Your Own Fanzine*** is now out with 2 to 3 issues on its tail! Put out by two veterinarians, it covers a lot of stuff about animal rights and liberation and also has some articles on the more wretched demon-looking animals that abuse and exploit other animals! It's available through mail order! Get one before going to the Manila zoo! c/o Adi Abris/ 146 A. de la Cruz St./ Tayabas, Quezon/ 4327. They are also into trades and stuff like that!

Also on the militant build up is a storm of inside knowledge and information that is nearing critical mass in the pages of a new zine that a lot of brothers have been waiting to come out called ***Positive X***. Positive X is a skinhead/hardcore/straight edge fanzine with lots of cool interviews and all sorts of cool info! I think it accepts trades ok so interested peeps, send them your contributions of all sorts be part of the the force that makes cool positive things like this become stronger and regular. Positive X c/o Elmer Positive/ 133 M. K. Fernandez St./ Villa Alegre Subd./ Pinagbuhatan, Pasig City 1602.

POSITIVE X IS A SKINHEAD/HARDCORE/STRAIGHTEDGE FANZINE WITH LOTS OF COOL INTERVIEWS

Another cool fanzine with it's initial issue now available via mail-order is ***Dissent*** Fanzine! Out of the strong Mandaluyong h.c./crusty punx commune is this zine with lots of informative stuff that'll make you feel like going out and blowing some fucking establishments down! Check it out by trades or just send $2.00 or the equivalent in P's to Dissent Fanzine c/o Loi Callo/ Amarillio St./ Mandaluyong City. Dissent also runs a d.i.y. distribution that handles all the latest and treasured classics from Tribal War and Profane Existence distributions from the U.S.- wow! That's more crust than Pizza Hut's eat all you can deal!

THERE IS NO TRUTH TO THE INSECURE RUMOR THAT SMA HAVE CALLED IT QUITS

And talking about Mandaluyong H.C. 'the Way It Is' there is no truth to the insecure rumor that **SMA** have called it quits. We've spoken to the brothers at SMA and they're still down inda concrete jamming and aiming to do their initial demo release. SMA might also have a sister on da bass-hole soon! So catch the word on the streets for gigs and check this new school holocaust out! Whoever starts that backstabbing bullshit must be a real loser! And people who take rumors seriously have no mind of their own and are complete fakes as far as KDF is concerned. This gang plays fast neckbreaking hardcore sorta like BOLD and SIDE BY SIDE. Contact SMA c/o Rainier "Mr. Mom" de la Cruz/ 61 A. General Luna St./ Tuktukan, Taguig/ Metro Manila.

On the new rise is a new crew called **OFFLINE** with ex-members of INFERNAL WRATH. That insane artist dude from i.o.v. and death metal outfit BRUTAL PUNISHMENT is doing the guitars and building up the hell to beat the living pulp out of their audiences. They're into a lot of MADBALL and ONE LIFE CREW! This used to be the band LOCKDOWN. Would they be the phil's purveyors of murdercore? I don't know but you can check the brothers out c/o Roderick Castillo/ J. Y. Orosa St./ Bauan, Batangas 4201.

MORAL ROT that Crusty the clown enemy of the state have a slight member-change and a cool rehearsal demo available only though mail! If you like quality quality quality, then you're a pussy and not worthy of the mind-fucking straight to the jugular sound of their awesome demo! Jacked it up in your Walkman set ta full volume mega bass! You'll weep in hatred! It's already released in Japan. They also released a cool newsletter called ***Parasite*** and it's on it's 2nd release! For more ten monkey minded info write to Joi Tan/ No. 63 Amado T. Reyes St./ Mandaluyong City 1550. Again these people are the target of rumor-mongering losers. I won't drop names coz they're not worth it! All I can say is that, well, at least they're

doing more positive shit than your bitter punk ass does ya fucking puto! If there was only a program to debug the scene of all it's viruses...

Anyway there's more new blood boiling in the metropolitan area. From the Pasig area are two hardcore units: **EMPTY** which plays DMS style heavy h.c. sound in the vein of old NY h.c. bands SIDE BY SIDE and JUDGE and **FKF** which are more into fast and furious old school straight edge h.c. You can contact them c/o James Olabre/ M. H. Del Pilar St./ Sto. Thomas/ Pasig City or check out Positive X for more info on the growing h.c. scene in the metro area.

Also on the move is the hardcore crew **7 STITCHES** who are doing a lot of pounding "club" sets but that's just because they're not invited to underground gigs so, organizers check em out! Their sound is a combination of fast double bass crossover sound with really ruthless metal edged hardcore originals that'll possess ya to ride your skateboards and commit suicide! You can check these brothers out c/o Donddi Tawatao/ 88 Basa St./ San Francisco del Monte/ Quezon City/ 1105.

Checking the South Side Struggle hardcore movement, it is in a growing process with the Ghetto Killing Squad crew in the San Pedro area, with a new diy demo released by **NEW FOUND HERITAGE**! Totally raging pinoycore with all out war-enraged vocals and hard grooving h.c. from San Pedro! Also available from these brotherz is the very informative and very entertaining h.c. newsletter 'true' to da fucking heart! The first issue of ***Ceasefire*** newsletter with lots of local h.c. info and wordouts is now in circulation so write for your copy and cry for the burden of

ON THE RISE IS A NEW CREW CALLED "OFFLINE" WITH EX-MEMBERS OF INTERNAL WRATH

the world! c/o Adi Juano/ No. 2 Balagtas St./ Pacita Complex 1/ San Pedro, Laguna 4023. Also available are 2nd hand skateboards and owner type jeepneys!

There's a lot of good shit coming out of the bowel of the south side h.c. There's also a new zine which is like Positive X and is nearing completion but still needs cool contributions from you guys! ***Marked the Head*** has lots of stuff concentrating on local and global straight edge h.c. Send your contributions in open

IF THE WAS ONLY A PROGRAM TO DEBUG THE SCENE OF ALL ITS VIRUSES...

letters, opinions, interviews etc. to Marked the Head c/o Philip Umayan/ Ph. 4 Blk. 14 Lot 3/ M. L. Quezon St./ Pacita I San Pedro, Laguna 4023. They also release a newsletter called ***Social Outrage*** and their diy distro **Killing Squad Prod.** are doing a d.i.y. compilation and invites bands to join, so write em with your demos!

In the new breed are new school hardcore crew **CRACKPOTS** c/o Richard Tindoy/ Blk. 14 Lot

THE FIRST ISSUE OF "CEASEFIRE" NEWS LETTER WITH LOTS OF LOCAL HARDCORE INFO AND WORDOUTS IS NOW IN CIRCULATION

19 Phs 1A/ Villa Olimpia/ San Pedro, Laguna 4023. CRACKPOTS are into lots of WARZONE and early sXe h.c.

There's **XSEEDX** which is, surprisingly enough, another straight edge band to come out of this very positive and self sufficient d.i.y. h.c. barrio. Contact em' for gigs and some ill-magic in gathering sessions! XseedX c/o Mark Gilongos/ Phs. IA Blk. 12 Lot 3/ Pacita Complex 1 San Pedro, Laguna 4023. Social O's side project **COUNTER ATTACK** have just started doing projects with the rest of the local area movement and are still in the soundbuild process. We'll feature more of this crew in future issues. For more info you can check out the Killing Squad address.

A couple of more rides and carbon monoxide o.d. deeper are the south city homes! Home to the world's most delicious monay bread where the fucking fuck of all fucks nightmare of every homeowner's association **BULLDOZED** is born! The band's not a band but a gang! It's got a strong following of militant h.c. devilz called the Legion. It's composed of dismembers of BIOFEEDBACK and PSYCHOTIC CHANGE with fucking hate mongering brothers from the Skrewheads crew.

So you can just imagine the level of sins boiling here, with a bloodcore sound crossed with a nerve-racking Japanese hardcore sound to pledge allegiance to! Right now they're aiming to do a 7-inch compilation with four other h.c. crews to be released as a Guerrilla Records and Crossblood collaboration. Hopefully bands like RESURRECTED, OFFLINE and MORAL ROT will go along with their insane proposal!

RESURRECTED is a totally metal-edged h.c. band in the vein of EDGEWISE and SLAYER! Yes, as in

tennis slayer! No, but seriously, RESURRECTED is one of the heaviest bands around so of course they're sure to be the subject of backstabbing losers - probably another sign that these brothers are making progress coz why else would they fall into some moron's crab mentality? I watched them at the recent ALL YOU CAN EAT tour in Manila and these brothers burn! Contact RESURRECTED c/o Fin Santos/ 1713 Hourades/ Sampaloc, Manila 108.

THERE'S A LOT OF GOOD SHIT COMING OUT OF THE BOWEL OF THE SOUTH SIDE

Another crew back from a long period of hibernation is **AVOID** so everybody write em a letter! c/o Jayson Primo/ Blk. 9 Lot 22 Phs. G-3/ Military St. Francisco Homes Subdivision/ San Jose del Monte/ Bulacan Boo-ya Can!

Also for people who want to distro their zines, demos etc. in the South Side Areas on consignment basis send us your inquiries and conditions for distributions. Also anyone who wants to distro the CXB stuff in their area we distribute in bulk with a minimum of 10 copies per order. Correspond and for a free full catalog of tapes and books send some reply stamps to Crossblood Distribution c/o this newsletter or contact our Manila address c/o Dennis Matibag/ Blk. 3 Lot 20 Hope St./ Dreamland Subd./ Paranaque/ Metro Manila. D.i.y or die!

...A HARDCORE SOUND CROSSED WITH A NERVE-RACKING JAPANESE HARDCORE SOUND TO PLEDGE ALLEGIANCE TO!

Last but certainly not da least is this dope that happened to me some weeks ago. Thanks to a guy at the PC World BBS I was able to get a BBS program called Maximus, and it was a really cool utility for making your own bulletin board server- it's real sleep deprivation shit! So after a week of non-sleeping and encoding the Crossblood BBS was born. I'm still putting it through test runs so if you are interested you can log on it every Sunday from 12 to 2 am and Sunday from 12 to 2:00 pm. Let's make this a center for underground stuff in the cyber ghetto space!

LET'S MAKE THIS A CENTER FOR THE UNDERGROUND STUFF IN THE CYBER GHETTO SPACE!

You can leave your message to us in the cyberghetto through So there you go crew! Thanks a lot and don't forget to write! We're looking for your contributions and open letters for our next issue. Yep, KDF's next issue will be a full scale fanzine so step up to it! Keepdafaith Crew c/o Reypeace Bravo/ 123 Sibulo Subdivision/ 4023 San Pedro, Laguna, Philippines.

Here are some more addresses I forgot to include in BYOFL:

Nerdcore Fanzine c/o Arthur Vargas/ P.O. Box AC 251/ Quezon City 1135 (queerpunk)

Urban Assault fanzine c/o Marvin Zapata/ Moras de la Paz/ Sto. Thomas Pampanga, 2020 (h.c./ punk)

OIBANGER/PUTANG-INAS c/o Khryze Aguillar/ 342 Salonga St./ Balut, Tondo 1012 (oi!)

CREPITATED BOWEL EROSION c/o Ralph E./ No. 18 11th St./ Pacita Complex/ San Pedro, Laguna 4023/ (political grind band)

Davao Hardcore Punk zine c/o Ronald Pastoral/ 983 Trading Boulevard/ Davao City, 8000

CHARGED ATTINERS c/o Teeny Manait/ Blk. 51 Lot 4, Lagro Subdivision/ Novaliches, Quezon City 1117 (punk band)

TWEETY ABEHA / Alvares Subdivision/ Pagbilao, Quezon, 4302 (femband-hc/punk)

SKREWHEADS c/o Alvin 'Shawi' Sta. Cruz / Blk. 43 Lot 2/ South City Homes/ Binan, Laguna 4024 (n.s. hardcore)

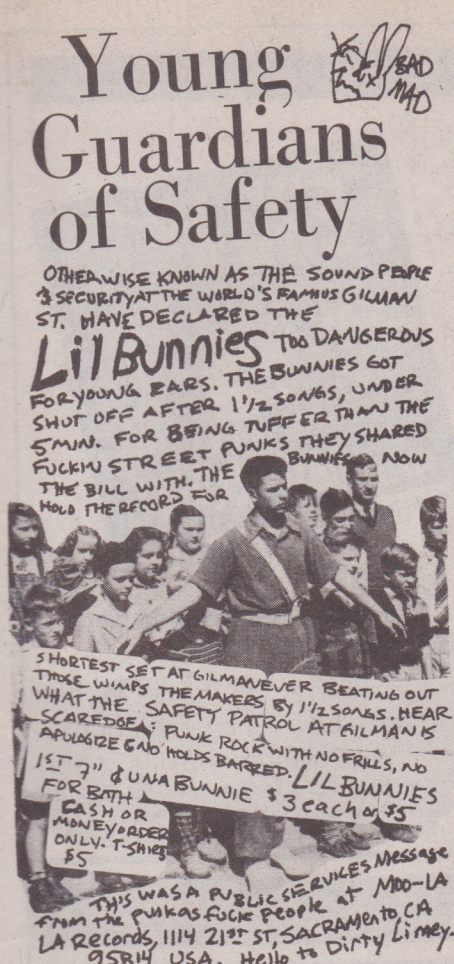
FAILURE c/o Kenneth Azucena/ Talaga Prop. Mabini/ Batangas 4202 (anarcho punx)

Rica Hesusa Huvilla/ No. 1 Earth St./ Congressional Subdivision/ Tandang Sora, Q.C. 1116 (h.c. band w/ SMA)

Hearsays: There's been talk that SHELTER would come here for a Philippine tour. If ever the tour would push through, the primary sponsors will be the Haribol and the Hare Krishna foundation! So keep on chanting! Anyway their release mantra is available in every fucking corporate record bar business establishment in Manila. The cassette has no fucking lyric sheet so there goes your enlightenment!

Another hearsay is that Japanese crust powers PROTEST FOR PEACE and BATTLE OF DISARM are set to tour our underground in December! And people in all parts of da unda-g are waiting with intense anticipation so I hope this pushes through! Special peace out to da people we are begging to interview for KDF: Rage Generation Crew, OBSTACLE UPSURGE, 25 TA LIFE, BATTLE OF DISARM and BLIND JUSTICE. More power to you all!

Young Guardians of Safety



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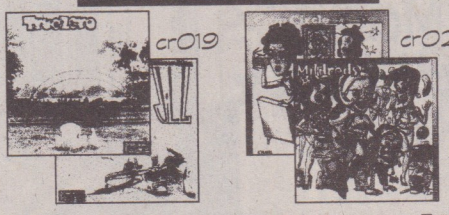

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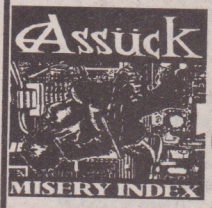

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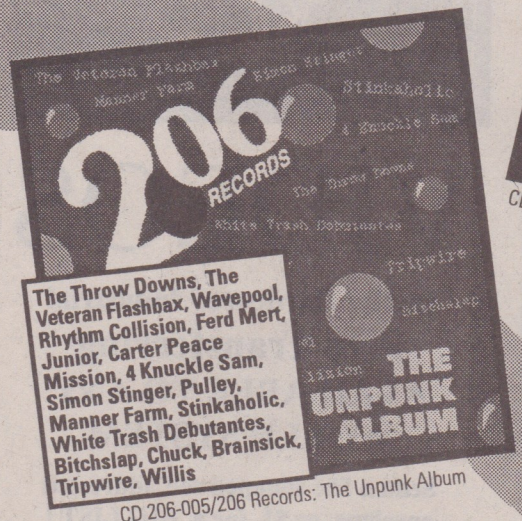

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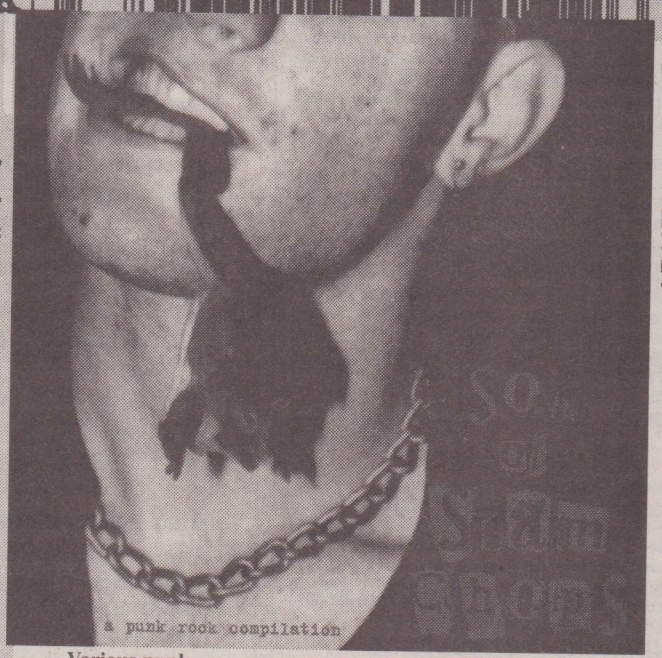

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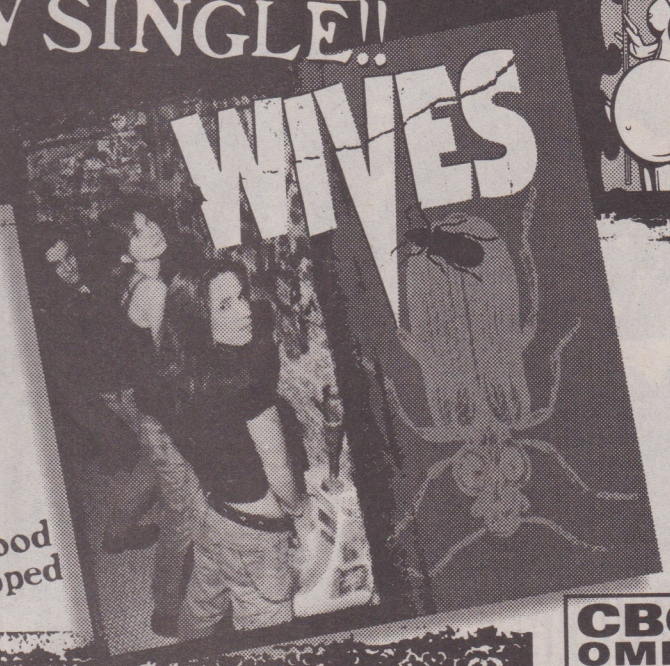

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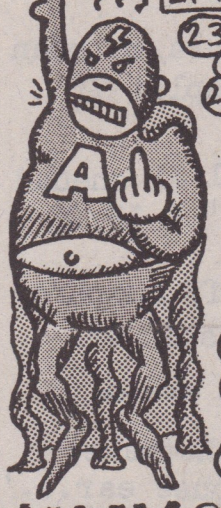

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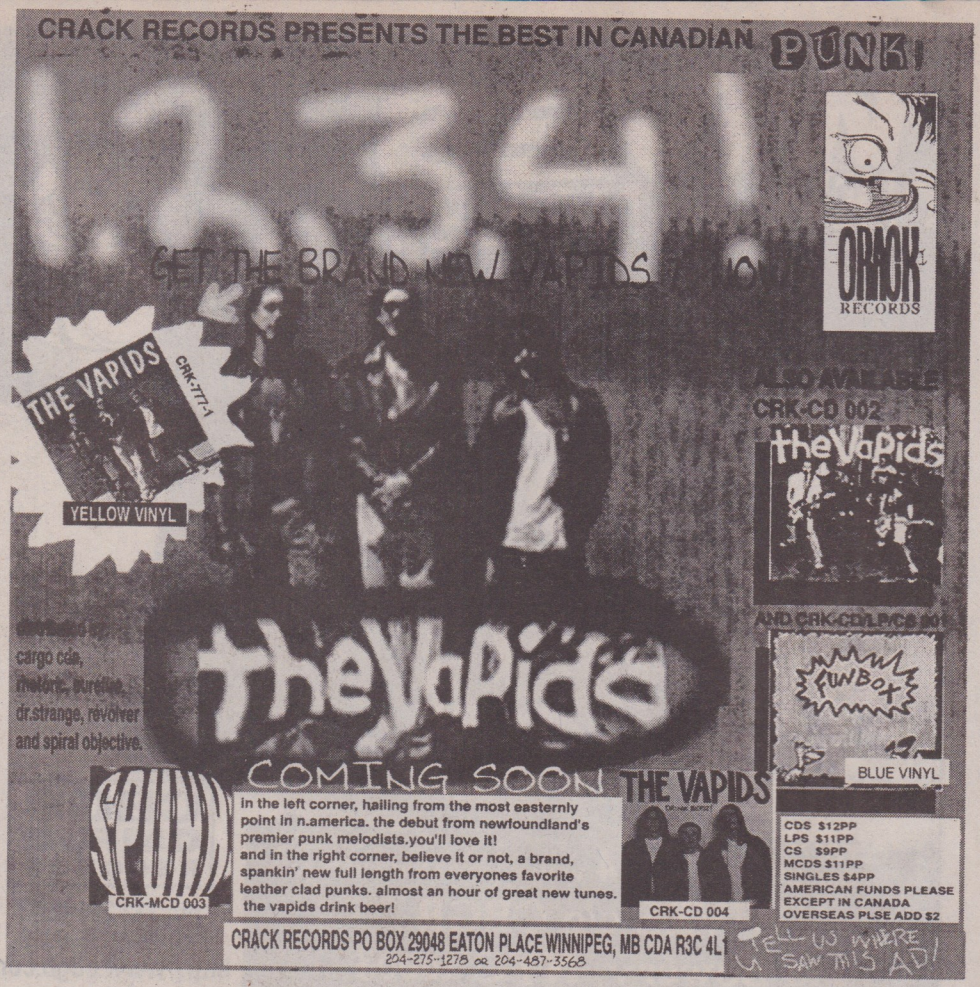
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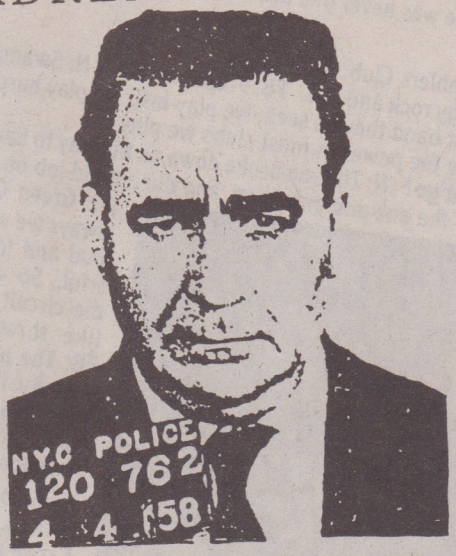

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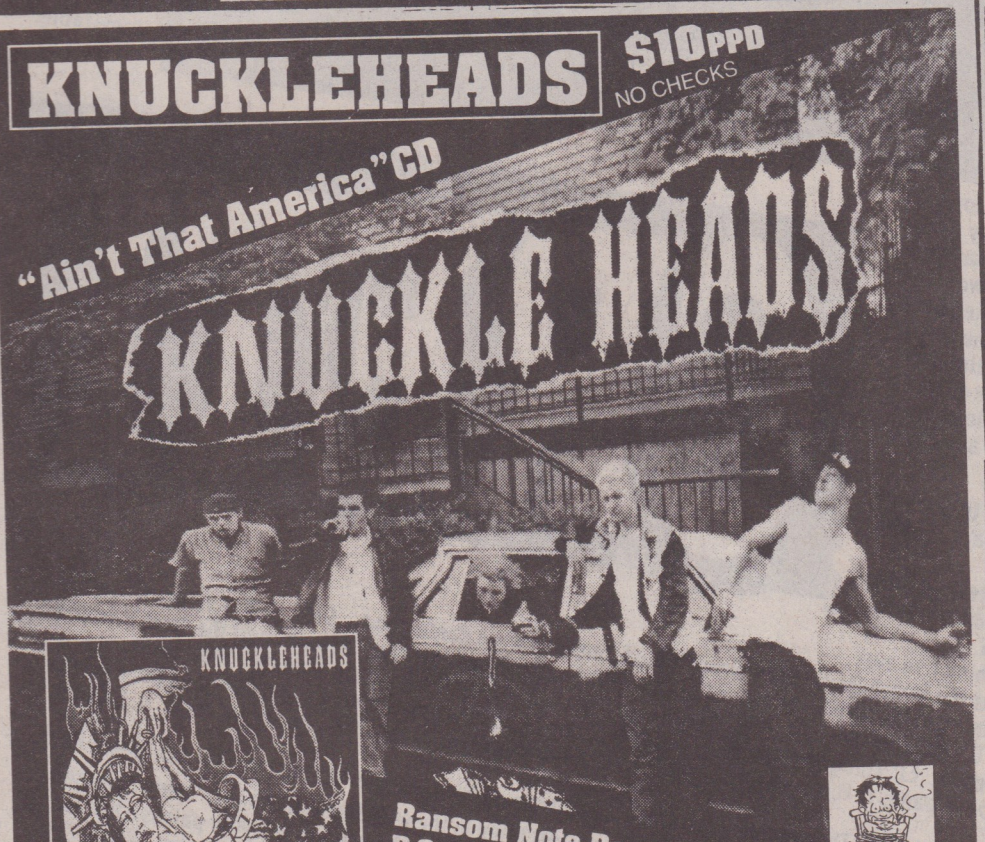

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MRR: Who is Cretin 66? EJ: Evel Jugg, guitar. N: Natureboy, drums. SMC: Screamin Mikey C, vocals and guitar. FB: Fleetwood Brown, bass.

MRR: How did the band start? SMC: Natureboy and Evel were in Penetropolis. Running concurrently with that, Fleetwood and myself were in Baby Driver kicking dirt and taking names. FB: After that Natureboy and myself were in the Buddy Lush Phenomenon. N: Evel Jugg started it. EJ: I called Mikey and said "Let's do your band." FB: We'd been friends for years. SMC: At first Evel was our bass player, although there was never one practice where he played bass. FB: So clearly I was the cement needed to bond the band.

MRR: When was your first show? FB: April '94. N: It was at Davey's Uptown Ramblers Club.

MRR: How would you describe your sound? FB: Rock and roll. N & SMC: High energy rock and roll. FB: Freedom rock. N: Swamp boogie. SMC: Bad-ass Rock and Motherfucking Roll! FB: Everywhere we play we're the loudest band they've seen, we play fast, we play hard, we play to kill, we tear up gear, we go through cymbals, speakers, guitars, cords, and we blow the power in most clubs we play in.

MRR: I understand you played a few shows in Texas with Cocknoose. How did that go? N: The van broke down on the way to San Antonio. By the time we got there we had been up for thirty hours. We played "Peggy Sue" for the one and only time, and did a good job on it. EJ: At the Green Onion, like always we were too loud and too powerful. So we blew the circuit breaker like three times. FB: The next night was Austin at the Flamingo with Buzzcrusher and Cocknoose again. It was loud. We rocked. EJ: Cocknoose broke up. FB: Yeah, Cocknoose broke up which was a bummer, and they remain broke up to this day, although a reunion is inevitable.

CRETIN

EJ: Then on to Houston, the show of shows for the Texas tour, Houston, H town. N: We basically ruled that town for a day. FB: I think we can safely say that Cretin 66 owns Houston, Texas. By the time we were done playing, there was equipment and broken beer bottles all over the stage. The club handled the power and the people were really into it. A good time was had by all. SMC: And we love the great state of Texas because every single place we played had Motorhead on the jukebox, which we've never seen anywhere else.

MRR: You know Dio and Motorhead are on tour now? FB: Where? N: I heard they were playing bars. SMC: Jesus Christ! Fuck yeah!

MRR: Speaking of the Motorhead tour, tell us your first punk show you went to. FB: My first show was the Stretchmarks at the VFW, September 1985. SMC: Uh, fuck, come back to me. N: I don't think I've ever been to a punk rock show. My first concert was the Beach Boys – they weren't punk but they were damn good. SMC: O.K. I've got it – in the true definition of the term, Alice Cooper, Memorial Hall, Joplin, Missourl, 1980. In the revised and incorrect definition of the term it would be Adrenalin OD at the Foolkiller in 1985. EJ: Blue Oyster Cult at Six Flags over Texas in '82 and then Black Flag 'My War' tour.

MRR: What is your opinion of the K.C. scene? EJ: Things are looking up. We lost our all ages venue but we have some good punk bands – the Breakups and Sex Offenders. Your non-punk bands in town are all just terrible. We've got like bad hippie rock, bad noise rock. N: Shriner, Reason To Bail.

MRR: What do you see wrong with music today? SMC: The most popular thing a band can do today is like, pretend you're depressed, like any of those rich motherfuckers are depressed. But it's all they ever sing about, it's the easiest thing in the world to write about – being bummed out. FB: Hey, it's one thing if you are bummed out, but to force America to feel your pain is a bunch of bullshit. SMC: Word. FB: Jesus Christ people, we've got enough problems of our own. We don't need to hear yours. You go to hear a rock and roll band or punk band, whichever your taste may be, it's to forget about all those things, have a good time, get wasted, you know – rock out.

Cretin 66 has been blowing bands off of the stage for more than two years now. Their ability to win over audiences of all types of music is uncanny. Their energy on stage is undeniable. The last show I saw was at the Outhouse in Lawrence, Kansas. A few audience members hung up on being "real punks" thought they could stop the power of Cretin. They only added fuel to the fire. After words and more were exchanged, the crowd looked on in fear and confusion. This band is serious about what they bring to the public. For the remainder of the set the audience was standing about fifteen feet back, not knowing what to expect. In the words of Cretin 66: If you know what we're talking about, you can rock or get the fuck out! Ladies and Gentleman, this is Cretin 66...

MRR: How do you feel about all ages crowds compared to 21 and over crowds? N: All ages shows are the way to go. FB: It's like the difference between a soothing rain storm and a destructive hurricane. Both have advantages. All ages is more fun. EJ: The bar shows actually pay you money, though. SMC: You have to get people under 21 to get anything broken.

MRR: How would you say the younger kids respond to you? FB: Some kids think that because we have guitar solos we're not real punk rock. Everyone who knows, knows we're punk rock. But everyone who thinks they're heavy metal knows we ain't heavy metal. But everyone who thinks they know, thinks we're heavy metal. N: Yeah, but you're helping to teach those kids we're not heavy metal. EJ: Yeah, by head-butting them. SMC: I disagree that we're not heavy metal. I think we are because the real metal heads recognize that we're heavy metal. The goofball metal heads don't like us, but the goofball metal heads and goofball punk rockers are in the same fucking boat. Fuck 'em both.

MRR: Tell me some of the music that inspired you to play.
All: MC5, Motorhead, AC DC, Ramones, Redd Kross, Kiss, Black Flag, Iron Maiden, Iron Cross, Black Sabbath, Alice Cooper, CCR, Dead Boys, Johnny Thunders, Joan Jett, Sonics, Stooges, Chuck Berry the king of rock and roll (I had to cut them off!).

MRR: Tell me your inspiration behind "Smash Out Windows."
SMC: "Smash Out Windows" was an attempt to write a one chord song. We broke down and added a couple of chords because we had to have something for the guitar break. But the song was actually written on a vacuum cleaner. You could only get one note as opposed to a guitar.

MRR: Is this true?
SMC: Absolutely a true story. It was an Electrovac 2000 or something like that, which has a much better sound than a Hoover.

MRR: What have you released and what are your plans for the future?
EJ: We were on the HC comp out of K.C. with the Breakups and Sex Offenders and some dumb band. SMC: Then we have our E.P. "Gonna Do It Tonite" on Woundup Records, which was reviewed in a past issue of this very publication by someone who obviously knows what they're talking about. Although, they're not as good at top ten lists as they are at reviews. Their number one slot was all wrong because it should have been us. EJ: Another single will be out soon on Hardline Records, and work on a full-length. U. S. tour this summer. N: This spring we hope to open our theater in Branson.

MRR: The music speaks best, but in a few words can you relate the Cretin 66 philosophy?
FB: When it comes down to it we believe in punk rock and roll, we believe that playing fast and hard will set you free and so we do it every chance we get. Most bands around are not into it from that angle, they're actually up there like a homework assignment to tell us what they did last summer. EJ: Not what they did, but what they felt last summer. SMC: Their on-stage attitude is sort of like sorry. Instead of coming out and kicking some ass like Cretin 66 does it, they come out and start begging forgiveness for being on stage. FB: We celebrate the power of rock and roll and the freedom is actually what it all comes down to. It's about freedom. That's what punk rock is about in the first place, anybody knows that. We are a fine line between entertainment and politics. When you start talking about freedom, you're talking about politics. Rock and roll is the reason for existence. You're here to rock, or you're here to watch someone else rock.

Cretin 66, P.O. Box 5443. Kansas City, MO, 64131
HC Records, P.O. Box 32041, Kansas City, MO, 64171
Woundup Records, P.O. Box 3695, Kansas City, KS, 66103

FISHSTICKS

In the time it takes to read this interview you could listen to Fishsticks' Theologian Records 7" three times over. Catch 'em live, and you couldn't even finish smoking two cigarettes. Dedicated to bass player Shark's credo "Get it on, and get it over with," the Hermosa Beach quartet eschews the power-violence label and claims to be a jumpsuited-cop-moustache-wearing new wave band. Interviewed by Tim McDermott.

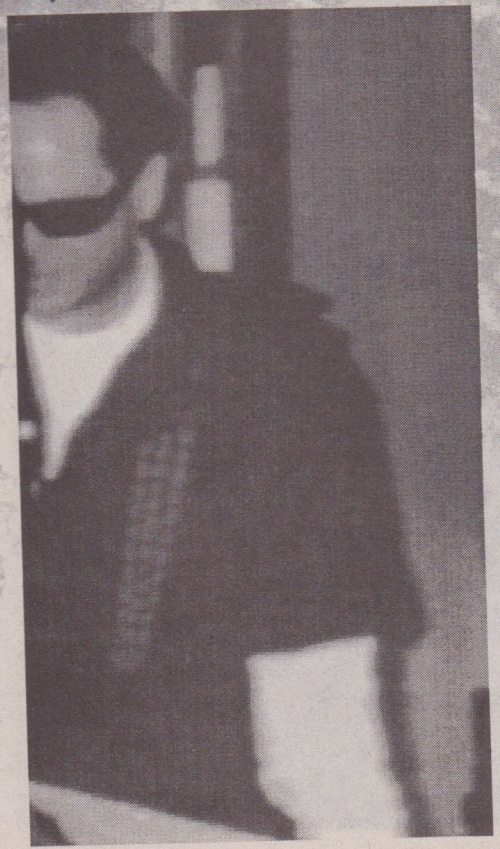
Fishsticks are: Pisco Sour-Vocals, Mikey-Guitar, Shark-Bass, Steve-Drums. Fishsticks can be reached at: PO Box 1070, Hermosa Beach, CA 90254.

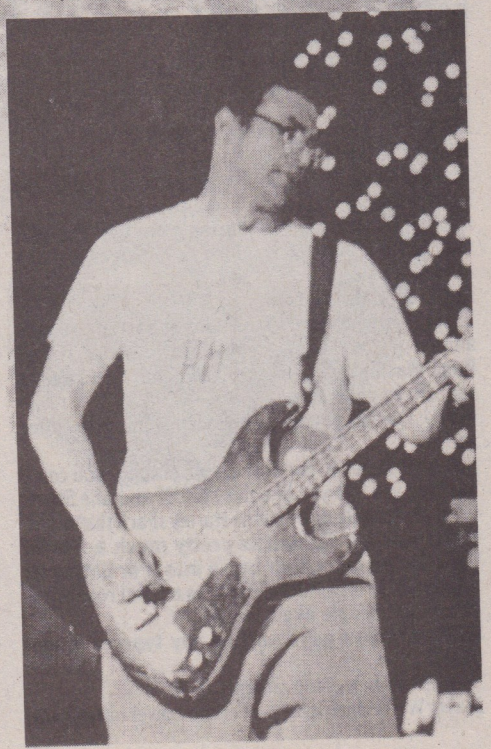
MRR: Is there any truth to the rumor that the Fishsticks are soon to break up and reform as an all Rollins Band cover band known as Sweat Band?
Pisco: It might involve some of the same members.
Steve: Side project.
Pisco: The Iron Cross cover band Wolf Pack is first.
MRR: Are you sure you wouldn't call it Bench Press?
Pisco: Just Sweat Band.
Mikey: Pure jock core, 100% jock core.
Shark: 100% neck.

MRR: And the Fishsticks are 100%...
Pisco: We're all trunk.
Steve: We're truncated.
Shark: We're kinda torso.
Mikey: Torso rock.
MRR: Do you endorse any particular brand of Fishstick?
Steve: I like Fisher Boy.
Pisco: Gorton's myself.
Shark: Vandekamp's for me.
Mikey: I like The Mermaid's fish and chips. I don't much care for fishsticks.
Shark: I like The Mermaid's Bloody Mary's. They also have a very nice hot turkey lunch special.

MRR: So Mikey, do any of your PTA mothers know you are a science teacher by day and a Fishstick by night?
Mikey: Well, I'm not a science teacher. I teach 2nd Grade. But they don't know.
MRR: How would they react if they did?
Mikey: I don't know. They probably don't understand it too well, the whole punk rock thing in general. They're more into "banda" and stuff like that.
MRR: So you wouldn't bring in a copy of your record and play it for class?
Mikey: No, I haven't played them anything. But some of the kids like Green Day and Pennywise. Very few though.
Shark: He does bust out his guitar in class sometimes.
Mikey: We play like...
Steve: "Drunken Sailor"?
Mikey: No, I don't do "Drunken Sailor" in class. Just the standards like "Skip To My Lou", "This Old Man" and we make up tunes also.
MRR: You don't teach them any Discharge songs?
Mikey: No, although Discharge is a big influence on the Fishsticks sound.
MRR: What is the Hawaiian record on the single?
Shark: It's called "Pidgin Engligh Children's Stories".
Mikey: We're doing an all pidgin record for the local Hawaiian demographic.
Shark: It's gonna be a "Poi" record. Poi, poi, poi!!!
Someone's gonna dine tonight!
Steve: Pineapple core.
MRR: How may cores have the Fishsticks been through?
Shark: Define core.
Steve: You mean C-O-R-P.....S-E.
Shark: We've had a few lineups. Mikey started the band. Me and him have been the constant. The first one was with Hank on drums and Kelly Mahon on vocals.
Pisco: The current band is the youngest.
Mikey: No, Danimal was only 23. He brought the average way down. When we started we were over 30 rock. Steve's 27, everyone else is older. At one time we had Dan on vocals and Byron on drums for a couple of shows. He is also on the Tito O'Tito split, but we're not sure if he'd want it to be known. He's in another band.
Steve: It would be wise of us not to say.
MRR: What the hell does Power Violence mean anyway? Do you consider yourselves "Power Violence" and was there ever any intention of we

are going start a "fill in the blank" band?
Mikey: No, I didn't even know that music existed when we started. Some of the bands we liked were Dez on vocals era Black Flag, early Discharge, Con 800 an early '80s South Bay punk band...
Shark: Void, Middle Class, Germs...
Pisco: Anything on "This Is Boston Not L.A." except for the Freeze.
Shark: Some newer bands we like are Crom, Short Fuse, F.Y.P, The Fondled. We played our first show with The Fondled. We've played a lot with 98 Mute.
Mikey: When we initially started we wanted to play really short sets...
Shark: 5 minutes.
Mikey: Because it's too much of a drag going to shows and seeing seven lame bands play 40 minute sets.
Shark: We encourage all bands to play sets of 15 minutes or less.
Mikey: But we try to pack a lot of songs into our set.
MRR: Obviously so.
Pisco: It takes us longer to set up than play.
MRR: How long does it take?
Mikey: Our first show was 11 songs in 3 minutes.
Steve: When I joined we were up to 7 or 8 minutes.
Mikey: We were playing more songs.
MRR: Have you played a show yet, Pisco?
Pisco: Yeah, at the Alligator.
Steve: He played our benefit show. We're kind of into social..... politics.
MRR: What kind of social politics do the Fishsticks endorse?
Steve: Guys with heart trouble and stuff.
Shark: Yanik.... Yanik Pinier.
Pisco: We don't eat grapes. That's the main thing.
Steve: We don't eat grapes at all. We won't even go to Chavez Ravine.
Mikey: We don't get to see many Dodger games.
Shark: We do drink grape soda though.
MRR: When is the CD going to come out and will it include previously released material?
Shark: We have to write like 50 more songs so it could be a while. But, yeah we will put everything on there and more.
Steve: Right now we're working on putting out another single.
Pisco: It'll be a split with Short Fuse.
Shark: Or maybe Crom, but we haven't talked to either of them so maybe not.
MRR: All on Theologian, of course?
Shark: Probably, I don't know. That guy is pretty lame so if there's any other labels out there.
Pisco: I don't know about that stuff.
Shark: Yeah, I don't know what's up. But Pisco's a former Epitaph recording artist so maybe he could hook us up.
Mikey: He had the first record on Epitaph, didn't he?
Pisco: No, Bad Religion, then Vandals.
Mikey: OK, the third band. How did you get on there, you guys won a contest or something right?
MRR: Ballot stuffing?
Pisco: No, we just claimed we were from out of state. Ohio.
MRR: Did anyone fall for that though?
Pisco: Greg Shaw did. He didn't know until we signed the contract.
MRR: Was he bummed?
Pisco: A little bit, yeah.
Shark: And what was that band called?
MRR: The Primates.
Shark: Oh, OK. Just checking.
MRR: What do the Fishsticks believe about God, by the way?
Steve: You mean like Godzilla.
Pisco: We only sing songs about things we know about, like school...
Mikey: Burritos, burritos, burritos!!!
Pisco: Monster trucks, Mr. T.
Shark: Ouzo. We know about ouzo.
Steve: Ouzo is good stuff.
Mikey: We bow to ouzo too much. What else do we write about?
Pisco: Puberty.
Mikey: Birdkiller. That's about my cat coming of age.
Steve: It's on the split with Tito O'Tito.
Shark: Sage, Osageyfo.
MRR: Any funny stories about Sage?
Shark: Nah, he's riding the edge.
MRR: Fuckhead. When's the next Fishsticks show?
Mikey: Ask Steve. He's our booker.
Steve: Aren't we supposed to play live on KXLU?
Shark: Yeah, we might play on Naomi's show, Darth Vader's Discotheque.
Steve: We're supposed to do a show with the Dwarves at the Whiskey, maybe.
Shark: Maybe, but they don't know it yet.
MRR: If the Fishsticks could do a TV show soundtrack, which would it be?
Mikey: Rockford Files.
Pisco: The White Shadow.
MRR: When you guys play live, do people have any clue as to what the fuck you're doing?
Mikey: Yeah, people yell at us a lot.
Shark: One guy nailed me with a cocktail glass.
Mikey: Then they took our microphones and destroyed them and we get lots of "You suck!" and "Play some punk rock!" for some reason.





FISHSTICKS

Shark: We're a new wave band. We don't know any punk rock.

MRR: What about the time you guys wore mustaches on stage at The Natural Fudge Company?

Mikey: That got misinterpreted.

Shark: It was for a Citizen Fish show and there were all these crustie peoples there. Everyone thought we were dressed up like Hitler. Those 'staches are a little too small. The "Country Gent" doesn't come close to reaching the corners of your mouth.

Mikey: We had to explain it to a guy in the crowd afterwards too who kept yelling "Fuck you!".

Steve: There was a riot later on. I think we incited hate in those crusties. That show was rad though because on the first note of the first song "Iron Lung", Shark broke his E string and none of the other bands would loan us a bass. So instead of tuning down, he just made noise the whole show.

MRR: Did they hate you just because of the mustaches?

Mikey: No. I think they just didn't like the music. Great corn dogs at that venue, though. The lady sells corn dogs and nachos between sets.

Steve: We don't have much of a message.

MRR: What happened to Dan?

Shark: It might have something to do with The Raven, but that's all speculation. He is an airplane mechanic.

Mikey: We don't know what happened to him really. All of our members just kind of fade out.

Shark: They disintegrate.

Steve: I came back. I'm the second and fourth drummer.

Shark: The fourth drummer is much better than the second one.

Mikey: Anyhow, Shark and I were going to do the vocals but we found Pisco and he did an outstanding job so we let him keep the jumpsuit. That means you're in.

Steve: We jumped him in.

Pisco: It's a pretty big jumpsuit to fill.

MRR: Where'd you get the jumpsuits?

Mikey: I bought them off a corner in Wilmington.

MRR: What do you guys wear under your jumpsuits?

Pisco: Boxers and knee socks.

Steve: ...and cigarette patches.

Shark: Gerbils? I just go for your standard issue jock strap.

MRR: For proper athletic support?

Mikey: It's a pretty lively show.

Steve: He pogos a lot. He needs that kind of manly support 'cause he's hung like a fishstick.

MRR: Any other good stories from live shows?

Shark: We drove George Hurley's girlfriend out of a club one time.

MRR: Explain that one.

Shark: It was down in San Pedro at Sacred Grounds and we played with one of Mike Watt's bands, Naked Bone Machine, who were really good. You have to see 'em to understand.

Mikey: It was a pretty mellow scene. This nice coffee house.

Shark: In between our first couple of songs you could hear her yell "Do you like this stuff!?" and she Steve: Oh yeah, trouble down at the Hurley shack that night.

MRR: Are the Fishsticks pretty much a 50/50 band for people either being into it or hating it?

Shark: We pretty much 50/50 as a band regardless of whether people like it or not.

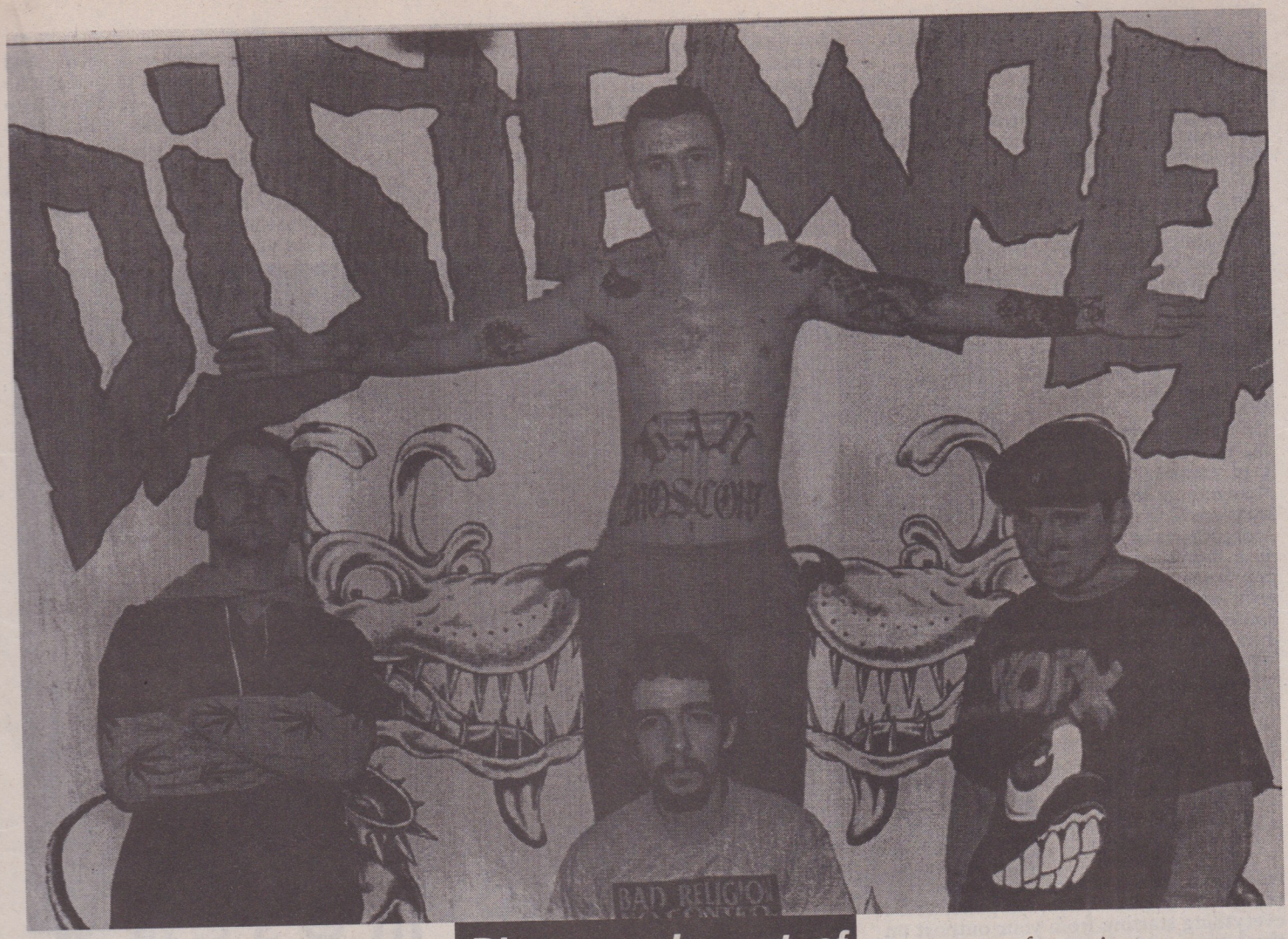
MRR: Are you guys part of any type of movement?

Shark: The bowel movement.

Steve: We're definitely part of the bowel movement.

Fishsticks Discography

- V/A "Cry Now, Cry Later Vol. 1" Dbl. 7" (Pessimiser/Theologian)
- "Mr. T Vs. Godzilla" one sided picture disc 7" (Theologian)
- "Mr. T Vs. Godzilla + S/T" 7" (Theologian)
- V/A "The Smoking Collection" 7" (Theologian)
- Tito O'Tito/Fishsticks 7" (I Am A Idiot)
- V/A "Great God Pan Magazine" 7" (Theologian)



Distemper is part of the second generation of punk bands from Moscow, playing melodic hardcore. They live in the most industrial area of the city, Tekstilshiki, and are proud of it, as exemplified by their homeboy tattooes. Interview by Max Kotchetkov.

MRR: Go ahead, introduce yourselves and tell us a little bit about the history of your band.
Kissel: Go ahead Baibak!
Baibak: You are so lazy!
K: You know that I'm not a good story teller. But I'm Pasha Kissel ("Kissel"-Russian for "Starchy Jelly"-ed) and I play bass-guitar.
Nosed"-ed) -guitar, vocals.
B: We started a band because there was nothing else to do. There was this band Crisis Department before...
N: We were just kids and we tried to play thrash-metal.
D: We were all heavy/guitar music lovers. We liked everything starting from Ozzy Osbourne and early Metallica.
N: Also D.R.I. and shit.
D: But then we got heavily turned onto punk somewhere in 1987, I'd say. We didn't even listen to Sex Pistols with the kind of attitude that everybody listens to it now. It was the other way around. Heavy metal was first, but even after that we didn't listen to old school punk like the Clash- it was hard-core for us. I mean, of course we listened to them, but it wasn't any kind of fanatical adherence. And when hard-core came around we realized that it was our music and we wouldn't be able to live without it. Cryptic Slaughter, Day glow Abortions. We were even pen-pals with the latter band. We also listened to a lot of German stuff. It was a much faster, harder and what we called at that time "more cheerful" music. It wasn't all about music and technicalities of those bands, we liked their way of life and that was more important to us. Their music was a lot more "vivid"to us , so to say, and the message that they tried to bring across.
MRR: You have a reputation of Moscow hooligans. Do you run into cops a lot more lately, say, compared to two or three years ago?
D: It happens every goddamn day!
K: It all depends on what you do for living. You can't walk out into the street without your passport for sure!
B: Yesterday I was buying wine and cops whacked me with a butt of a gun.
K: What for? They probably just wanted to do it for fun. "Oh, look, it's Bai, let's whack him! " Ha-ha-ha!!!
B: No! I just came up to the liquor kiosk and started knocking on the window. And all of a sudden this cop came out and asked me "Why the fuck are you pounding on the door?" And I said: "I just wanna get some stuff." And he went: "It's busy now there!" And then I looked in the back and saw this car, a plain civilian car, and the cops were all wearing uniforms.. I bet they were racketeering the place, trying to get some booze or money from the owners or something... So the kiosk-owner sold me a bottle of wine and then the cops came out. I'm holding the bottle and the one that was inside said: "Was that you pounding?" And I said "Yes!" So. He just whacked me.
D: To put it short, you just can't walk in the streets in a normal way. Maybe we are of idiotic looks, I don't know. Nobody fucking knows, but I get stopped by them all the time.
N: The other night I was walking down the street and I hear "Stand still!" I turn around and I see these cops who tell me right away:"Stand still and show us your veins!" I rolled up my sleves, but they didn't find anything interesting. Then one of them says:"Are you a musician, or what?" They took my passport and there were some flyers inside. And those cops

were really young, like, they probably just got out of the army. I understand if they were sober, but... Ha-ha-ha!!!

D: Here's another story for you. We went to Volzhsky town on a bus and we were crossing this dam, some nuclear plant. And I was just sitting by the window and filming this fucking huge dam made out of iron and cement. Then we passed these cops and the cops waved back at us. Someone in the band said at that point: "Hey, Docent! Hide your camera!" But I told them to fuck off. There were also these people in the bus, normal people going to work.

N: And then Ba[illegible] halfjokingly:"Hey, Nosy! A[illegible] chasing us?" And I look b[illegible] believe my own eyes and see those lights right behind the bus!

D: So the cops stopped the bus, all of the passengers freaked out and I changed my seat thinking they wouldn't nail me. But I forgot to take my hat off so it didn't work. So this cop comes up to me and tells me:"Give me that camera! You were filming a military, strategic sight! Give us the tape!" But I told him that I couldn't do it since there were so

DISTEMPER
moscow

many memorable things on the tape already. Then I said: "Here, I'm gonna erase everything starting from your outpost on the highway." I almost shitted my pants literally, because at first I assumed that they would take my camera away from me for good. But when I started erasing that part, I made it seem like I was shooting the back of the bus seat, but in reality I tried to get the cops face in the picture. When I did that for a while the cop goes :"Stop? What's that over here? What are you filming?" And I go: "Nothing, nothing ,really. It's just a chair." In the end I was very proud of keeping that little piece with a cop's head and the huge badge and his gun holster with a back of a seat in the back of the picture! Ha-ha-ha!!!...But I liked the actual show in that town, it was pretty weird: when we arrived to the club we were shocked to see that there was no PA there, just these two home-stereo speaker cabinets. But we totally kicked ass and the audience was happy.

D: We are used to playing at small clubs. Does it really matter, whether there are a thousand people in the hall or twenty?

MRR: Do you think then, that it is bad to sell your ass to a major recording label contract?

D: Yes, we don't need any artistic dictatorship, but it's very alluring, of course, if a bigger audience starts listening to your music...

K: Well, of course we'd sell-out, if we didn't have any money to keep our band running on our own.

D: Music is a way of life for us, we play and we can't live without it. If we're gonna get dropped by a major, then why the fuck do we need it? It's better if there would be only 20 people who'd be our fans and we would keep doing what we are doing.

K: But then buying two new guitars each with the up-front money doesn't sound like a bad idea, does it? Ha-ha-ha!!!

D: We don't want to make the same mistakes other bands did. We should learn from these mistakes. Music for us is not some fucking [illegible]

MRR: What bands would you quote as your influences?

D: I can say only [illegible]

K: [illegible] No Means No, Suicidal Tendencies. Rap, techno, if it's good techno. If there's soul and a kick to it.

N: I liked Danzig, for example. He's got some good stuff.

MRR: Are there other bands in Moscow that you sort of cross with musically? That play hard-core type of stuff?

K: There are a lot of people, who listen to the same kind of music that we listen to.

B: But nobody plays it.

K: Yeah, there are just not enough musicians. There are bands who are more punk or who are a heavy metal. My Moscow favorites are The Blue Stomach. But they are totally addicted to No Means No and Primus and musically are closer to those bands.

D: Yeah, that's probably the first band from Moscow, who play this kinda shit. It's weird, but people don't have much understanding and information about music for some reason. May be they don't want to get this information, who knows? May be they don't have the ability to get it? Stupid Russians will stay stupid forever!

MRR: What about punk bands?

N: I like Naive, Four Cockroaches.

K: Les Primitifs are all right too.

B: Nah, I don't know about these bands- they all suck!

D: More independence from everybody, that's what I say!

MRR: There are four members in the band that I'm talking to right now, where's the fifth? I heard some trumpets on the recording...

K: Yeah, we got a trumpeter- Serge. And then we also had a trombone player. But he is no longer around. Vladik. He showed up for two practices and we played like three shows with him.

N: I think he thought he's gonna make a fortune with us. Ha-ha-ha!!!

D: We did introduce elements of ska into our music on the latest album.

MRR: What are your influences in that respect?

[illegible]

tones.

B: Then there's Voodoo Glow Skulls who play almost the same kind of music that we do.

D: We play this kind of music because it's our lifestyle.

N: Or may be because we have nothing else to do!

D: We also like Rancid. Good band and good tunes for every kind of your mood. The same goes for NoFX.

B: We are influenced by almost all of those Epitaph bands.

N: RKL too!

MRR: Have you ever tried touring in the West?

D: Yeah, we did try at one point, but then we didn't get our shit together to make passports. We are idiots, really.

K: There's this one girl Sveta, she's pretty famous in the Moscow punk scene for doing some projects. She was the one that got us invitations to play in Germany. I think she organized shows for Chudo-Yudo and Apple Core there. By the way, now that we are doing an interview for MRR, I would like to say hi to the bands from Europe that played in Moscow and who slept on our couches: TTC, Ganja and Steine Fur Der Freeden (Stone For Freedom).

D: Hey I don't wanna do that! Because after they left we started having Krishnas in our neighborhood. We lost some friends to Krishnas.

N: It's all this Krishna-core shit!
B: Not only they are Krishnas, but they're all straight-edge too!
MRR: Does that mean that you are into drugs? Heroin seems to be the popular choice in Moscow now.
D, B, K, N: Nnooo!!!
K: The hardest drug I do is pot.
D: We are against drugs. We are even against acid.
K: Acid is rave culture- we don't need it! We drink beer!
MRR: Are there any straight-edge bands in Russia?
N: There is one called Sky Grain.
D: They are our friends, but we have different lifestyles. By the way, the last time we played together there was a fight with the skinheads because of them. The skins thought that their singer was one of them, because he looked like a skinhead, and they started screaming "Heil Hitler!"
B: No, it all started when this skin climbed on-stage and wanted the singer to scream "white power" into the microphone but he refused and screamed:"White power is shit!"And then he told the skins to fuck off and said that their ideology was based on violence and there was nothing positive about it.
D: So all of the skins got pissed..
MRR: What happened next?
K: My boss from the tattoo salon that I work for got out a baseball bat from his car and most of the skins fled away. I mean they are all stupid fourteen year old kids. He grabbed one by the collar and wanted to beat the shit out of him, but then the kid started crying, so he let him go.
D: There are some cool skins in the scene here that you can respect, but there are not that many of them. But they always start fights, that's why we don't like them.
MRR: I've noticed that you've written "fuck stupid nazi skins" on your tape insert.
K: This is our way of saying "Fuck You!" to them for everything that they do at shows. Maybe there is some cool skin movement somewhere in the world, but I doubt it.
B: Like SHARP.
D: Yeah, skins here don't care about shit. They don't care about anything. All they wanna do is have fights at shows. They are just plain dumb.
B: You might say that this whole thing started after this movie "Romper Stomper". It's about this skin who at the end of the movie realizes that he doesn't live his life the right way and kills his friend with a knife, who was the main leader of the nazis. And the funny thing is that Moscow skins erased that last scene where the guy kills his friend to make the movie end in a nice way and started making bootleg copies of it to distribute in kiosks!
D: And that movie was against skins!
MRR: That's fucked!
K: The skinheads of today are the same rednecks- almost like lubera in the past.
D: It doesn't matter what kind of lifestyle you lead, but we don't need skins who are in our way during shows. People are afraid of going to shows because of them starting fights, they don't let anyone enjoy the show. We simply should learn how to let each other live.
MRR: Don't you think the Russian scene resembles American hard-core scene circa 1982?
D: I think it should be that way. It's inevitable. We can't make giant historical leaps. We just can't jump over these things. Maybe it won't last that long, but...
K: But then we are all talking about punk revival here.
MRR: Do you get to play often in Moscow?
N: About twice a month.
B: It doesn't make sense to play more shows.
MRR: Did you play anywhere else?
B: In 1991 we went to play at Tam-Tam club in St. Petersburg for the first time. Actually that's the town that we visit most often.
K: Then Kirov, but the crowd is weird there, because they've never seen anything better than Metal Corrosion (one of the most popular heavy metal bands in Russia). There are no hard-core bands there, it's all either punk or heavy metal. They think there that you can't mix those two.
MRR: Any interesting stories to tell from your trips to further Russia?
D: Yeah there is this one from the last time we went to Volgograd on a train and I had a video-camera on me. We stopped at some train station on the way to the show and there were these grannies on the platform who were trying to sell sodas to the passengers and when they saw me with a camera, they thought that I was some journalist from some newspaper. After staring at me for awhile they started complaining that their lives are awful and that they were not paid on time at their workplaces and that they're underpaid too. And I told them that we're gonna look into that and that we'll notify our superiors and blah-blah-blah. And they all started shouting: "You should film the hungry! Why are you shooting this crap? You should film the hungry!"And I did film some crazy stuff in this city just for fun, though. But I assured these grannies that we'll take care of their problems. And they all got really happy and relieved and started smiling and laughing... I like to help people! Ha-ha-ha-ha!!!
K,B,N: Yeah! We like to help people!!!

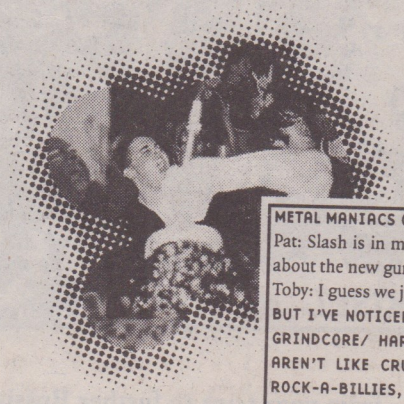
A TIME WHERE HARDCORE/PUNK BANDS ARE GIVEN CRITICAL ACCLAIM ON A BASIS OF WHO YOU KNOW, RECOGNITION OF GENUINELY GOOD BANDS GOES VIRTUALLY UNHEARD. ONE OF THESE SUCH BANDS IS ENEWETAK A FIVE PIECE UNIT FROM THE CITY OF ORANGE, CALIFORNIA. WHO HAVEN'T KISSED ANY ASSES OR GREASED ANY PALMS. THUS LEAVING THEM, AFTER 2 AND A HALF YEARS, 2 LP'S, 2 7"S, AND A SPLIT 7" AS UNKNOWN AS ANY DEMO TAPE BAND. MAYBE BECAUSE THEY DON'T PLAY THE GAME, OR THEIR SHY RESERVED PERSONALITIES (WHICH CONTRAST THEIR BRUTALLY ABRASIVE MUSIC) JUST KEEP THEM TRAPPED IN LIMBO. WHATEVER THE CASE MAY BE, HERE'S THE BAND IN EVERYDAY CONVERSATION TO LET YOU DECIDE WHETHER OR NOT YOU WANT TO WAKE UP AND SEE THE REAL SHIT OR NOT - MIKE CHEESE

ENEWETAK:
FORREST -VOCALS, TOBY-BASS,
PAT- DRUMS, JACK - GUITAR, JIM - GUITAR.
INTERVIEW DONE IN EARLY DECEMBER '96
BY MIKE CHEESE

"IT'S KIND OF A REFLECTION OF THE WHOLE SCENE,

ENEW

A BUNCH OF KIDS SCREAMING WHEN THEY DON'T KNOW WHAT



METAL MANIACS OR TERRORIZER.

Pat: Slash is in metal maniacs this month, talking about the new guns album.

Toby: I guess we just don't really fit in anywhere.

BUT I'VE NOTICED YOU GUYS PLAY LIKE CRUST OR GRINDCORE/ HARDCORE SHOWS, BUT YOU GUYS AREN'T LIKE CRUSTIES. I MEAN YOU GOT TWO ROCK-A-BILLIES, SOME ART FAG GUY AND THIS DRUMMER GUY. WHAT I WANNA SAY IS WHAT'S THE STORY WITH THAT?

Toby: Basically we were just a bunch of kids that wanted to play music, we all met from playing in bands that we were in before playing shows together and those bands broke up and we started enewetak.

Pat: Well see it's this master plan we've had.

Forrest: Yeah, were gonna take over the metal scene, the hardcore scene, and the crust scene at the same time. And in the process draw all the rock-a-billy kids into it by dressing like rock-a-billies.

WHAT'S GOING ON WITH THE WEB SITE AND ALL THAT STUFF?

Toby: We have computers and some spare time if you want check it out it's http://www.apc.net/enewetak

WHERE'S JACK AT?

Forrest: He's on lock down right now.

WITH ALL THE DIFFERENT STYLES AND INFLUENCES THAT YOU GUYS INCORPORATE IN YOUR MUSIC, WHERE WOULD YOU GUYS DESCRIBE YOURSELVES FITTING IN, IN THE STUPID LITTLE INSIDE JOKE KNOWN AS THE HARDCORE OR PUNK SCENE?

Forrest: We don't we're a metal band.

WELL LIKE IN THE METAL SCENE TOO, BECAUSE I HAVEN'T SEEN YOU GUYS IN

WHAT HAPPENED? I HEARD IT WAS FOR LIKE POLITICAL THINGS.

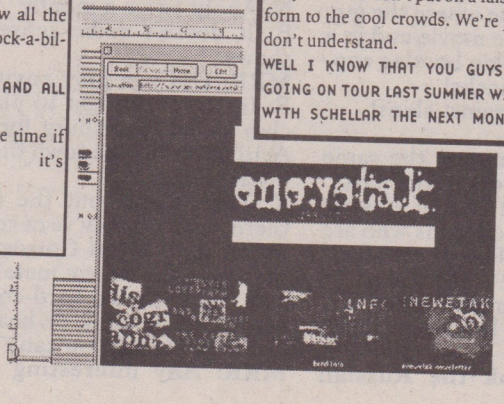
Forrest: That's something that we can't really go into, that would be like self incrimination. But let's just say that Jack had some strong beliefs and he followed through with them. He'll be back in like a year and a half. So right now we are just a four piece until he gets out. We don't want to replace him, he still has a say in what happens with the band and all.

I'VE NOTICED YOU GUYS HAVE KIND OF A PROBLEM WITH NO ONE REALLY HEARING YOU GUYS' MUSIC, BECAUSE YOU'VE GOT LIKE ALL THESE RECORDS OUT, AND YOU'VE GOT LIKE HARDCORE PARTS, GRIND PARTS, I MEAN IT'S PISSED MUSIC, ITS SOME OF THE BEST PUNK COMING OUT OF SOUTHERN CALIFORNIA, IF NOT THE U.S., AND YET YOUR STILL UNKNOWN OUTSIDE OF THE WEST COAST.

Forrest: I don't really know. I guess it's because we haven't really toured or anything. the furthest east we've gone is Phoenix, and north is Santa Barbara, and south is San Diego.

Toby: Also we don't put on a false front. We don't conform to the cool crowds. We're just us. But seriously I don't understand.

WELL I KNOW THAT YOU GUYS WERE PLANNING ON GOING ON TOUR LAST SUMMER WITH UNRUH, AND ALSO WITH SCHELLAR THE NEXT MONTH. WHAT HAPPENED



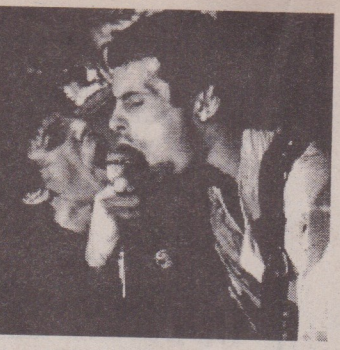
WITH THAT?
Forrest: Toby was in Europe.
Pat: We've been banned in 47 states because of Jack and his views.
47 STATES?
Pat: Yeah all but Nevada. Everything is legal in Nevada.
HERE HERE!
Forrest: But we didn't tour because of lack of transportation. We just couldn't get a vehicle. But we'll see how things go this summer because me and Pat and Jim will all be 21 so we could rent a van or something.
PAT, WHAT'S UP WITH NOVEMBERFEST, AND WITH YOU SETTING UP SHOWS?
Pat: Novemberfest is this show thing I've been doing for five years now. It's the one real opportunity where all my friends bands can play together. Because some of the bands would never really play together, because some of them are like emo-pop bands and some are just brutal hardcore bands. It mixes the crowd up an gives people a chance to hear bands that they wouldn't normally go see on their own. It exposes people to other kinds of music. We set up alot of our own shows because no one ever really asks us to play shows worth playing around here, so we do our own.
WHAT'S UP WITH YOU (FORREST) PUTTING OUT THE NEXT LP "GUNS. ELVIS LOVED THEM." WHAT'S THE STORY WITH THAT?
Forrest: That record was recorded in March '96 and it changed hands about 4 times about who was putting it out. Then it seemed like Fetus was going to put it out, and we were slow with getting the dat to him and the art work and then he had other records to do and 4 or 5 months later, he didn't have the time or money to do it. I was thinking about starting a label and I had the money so I'm putting it out. It'll be out January 25th. guaranteed. We should have just put it out ourselves to begin with. The name of the label is Kiss Of Steel.
HOW DO YOU GUYS GO ABOUT MAKING UP A SONG?
JIM: I sit around in my room and play my guitar alot. It used to be Jack did the same thing but he can't do that right now.
Forrest: Then me or Jack or Jim have words written and then we jam bro.
Pat: No, no, no, we really do it all on computers. Every riff is looped and they're all stolen, and we have a drum machine and a computer sings we just take the credit. We get a sheet music print out and then we all learn the songs live.

WHAT ARE SOME OF THE SONGS ABOUT? LIKE ON THE FIRST LP, THAT SONG "DEL FUEGO" ?
Forrest: Me and Jack wrote that song. It's basically a real cynical look at the whole environmental issue. Like no matter how much people sit there and say "save the rainforest, recycle, save the world." , most people are apathetic as fuck about it. And there is always going to be someone in some third world country who doesn't give a fuck about saving the world, his only concern is feeding his family and himself. And like it says in the song " I got paid 35 cents an hour and I'm almost done." His main concern is survival the only way he knows how. It's just like a real cynical view point like there's no hope so why try kinda thing. Alot of people wouldn't agree with that but it's just a thought. Alot of people may think we're just really apathetic, but we're not trying to change the world. I 'm not too good at regurgitating something me and Jack wrote more than a year ago.
Pat: That's what's ridiculous about all the hardcore shows where all the bands say that they stand for everything, they are talking to people who already know or they all think the same thing. They're not reaching people who don't know.
I KNOW SOME OF YOUR LYRICS ARE REAL PERSONAL AND INTROSPECTIVE AND LIKE PESSIMISTIC AND KINDA ON THE DOWN SIDE. DOES IT FREAK YOU OUT TO SEE KIDS AT SHOWS SINGING LYRICS TO SONGS THAT ARE EXTREMELY PERSONAL?
Toby: It's kind of a reflection of the whole scene, a bunch of kids screaming when they don't know what they are yelling about. They don't know what's going on in Forrest's life or Jack's or Jim's life. It's basically all personal stuff.
Forrest: But they might see something in the song that they can relate to and maybe understand. They might have their own interpretation of a song. But we've had kids sing along to songs that aren't out yet they're just making up their own interpretations of what they've heard me say when we've played a certain song before. They're just getting into it. Just having fun and releasing tension kinda.
WHAT DO YOU GUYS THINK ABOUT SHOWS AND HARDCORE TODAY?
Pat: Well you know me, I don't go to alot of shows anymore, but when I do it just seems like the music is secondary. It seems like alot of people start a band so they can be somebody in the scene. They don't go to shows to see a band they go to see everybody else. Its like a big social event.
Toby: It's fucking ridiculous. Like everybody in the band has their own thing . We don't revolve around going to shows. We have our own lives. There is other things outside of hardcore.
SO, FOR THE MOST PART WHAT I'M READING IS THAT HARDCORE DOESN'T MATTER. THAT PUNK ROCK DOESN'T MATTER. THAT THAT'S HONESTLY THE ONLY REAL THING THAT'S BEEN SAID IN HARDCORE IN THE PAST FOUR YEARS.
Toby: Yeah, it's a good concept. I mean it's better then being on the football team.
Forrest: But it's just like high school. Hardcore kills itself.
Pat: It's all just a popularity contest. I'm still like the same guy I was in high school I just sit in the corner and do my own thing. I go to shows to see a band not to hang out and be cool. You can go to any show and ask anyone what band they're in and everyone will have an answer and tell you all about it.
Toby: Right now shows are like the bands are watching the other bands and like ten other people there that are into the music. But who knows if they are into the music or they are just there to be seen. Phoenix shows seem cool, I mean we don't live there so we don't know how things really are, but when we are there it seems like everyone is there to have fun.
OVER THE SUMMER YOU GUYS GOT TO PLAY THE GOLETA FESTIVAL, WHAT WAS THAT SHOW LIKE?
Forrest: I was just like any other show you've got the whole scene thing going on. People were more concerned with how we were dressed then what kind of music we were playing. Like people were yelling "Farm Aid '96" because we were all wearing mesh hats. We didn't comb our hair because it was hot as fuck, you know grease melts. Some people seemed to enjoy it but it wasn't what it was hyped up to be. It seemed like a lot of the bands there, at least around the time we played, seemed like we started this band so we could be somebody.
HOW DO YOU GUYS FEEL ABOUT ALL THESE INDIE ROCK, POST HARDCORE, AND LIKE CRAPPY ROCK BANDS COMING OUT AND SAYING THEY ARE HARDCORE BANDS?
Forrest: I don't. I don't have many feelings for hardcore as it is, hardcore is already ruined so why not fuck it up more.
WHAT'S THE STORY ON THE CITY OF ORANGE AND IT'S SCENE?
Forrest: It's just a bunch of buttholes.
Toby: Orange just doesn't care.
Forrest: They care but it's in a different way. We're all friends and we just kick it and don't make an issue about everything.
Pat: Birthplace of novemberfest.
WHAT ARE YOU GUYS WORKING ON AS FAR AS MUSIC GOES?
Forrest: We're working on our third lp and maybe doing a split 10" with this band from Phoenix, tho ko losi.
Pat: The Easyrider sessions vol. 2 . We are always working on the easyrider sessions.
IS THERE ANYTHING YOU WANT TO SAY TO END THIS INTERVIEW?
Forrest: Enewetak isn't a band that is good at expressing ourselves on paper or talking about what we are all about.
Toby: We just wanna mosh.
Forrest: For information on enewetak or the two newest records. The "Guns. Elvis loved them." Lp or the "Easyrider" 7" write to: Kiss Of Steel or Buk Buk Records, P.O. Box 3952, Orange, CA 92857-0952.

EAT THEY ARE YELLING ABOUT.

photos by Jen Browning

UK SUBS



THE UK SUBS. Undoubtedly one of the pioneers of modern punk, and a great influence on many of the people who went on to define hardcore, such as Ian MacKaye of Minor Threat and Henry Rollins of SOA/Black Flag. Recently, the Subs reunited in one of their earlier forms to record two new albums and tour, and we thought it was a good time to catch up with them and talk about the last twenty years. Interview of Charlie Harper and Nicky Garratt by Allan McNaughton.

MRR: I guess we should start with a brief history, maybe talk about the last time you two played together in the Subs...

CH: I'd say it was about five years ago in Long Beach when Nicky just came on stage and sparks were flying... we all went a bit crazy and he fell off the stage...

NG: That was just an encore though.

CH: Yeah, it was just for an encore though, he wasn't actually in the band at the time.

MRR: So what about before the break-up or whatever...

NG: Well, the last official gig that we played was in Poland, in Warsaw, in April 1983. It was a huge stadium, two sets...

CH: We were told afterwards that 25,000 people saw us that night, two lots of about 12,000 people, and it was frightening 'cos I don't get stage fright so often, but if you can imagine, we were up, it was in the National Skating Arena, and it just went up and up and up and we were about six floors up and we could see the people coming in at the other side of the stadium and they looked like ants, you know...

NG: Charlie they were ants, we hadn't got off the bus yet...

CH: So at that point I just thought, well this is a bit frightening you know... It was on a scale that I'd never...

MRR: That was the biggest you ever played?

CH: As far as us headlining and playing with just one other band.

NG: Who happened to be the number one band in Poland!

CH: Yeah, the band who came on tour with us, warming up for us were an exceptionally good band, and at the end of the tour they put a record out and they were like number one in the charts.

MRR: What were they called?

NG: Republika.

CH: Yeah, and they had a great thing, they all dressed in just black and white, and the lead vocalist also played keyboards - did he play the keyboards all the time or was he...? Anyway he was brilliant, you know he was one of these brilliant musicians and he had a great voice, he was like a modern-day Tchaikovsky or something... ***(Disbelieving laughter)*** Well, no, you know not on that kind of level but you know, they were kind of a punk band, all dressed in black and white...

MRR: And he was Tchaikovsky???

CH: Well, no, but we got those kind of bands in Europe, we got a band called The Cardiacs, who were a kind of punk rock Beethoven, you know, they take like five years to make a record, and they're working on it, and it comes out and you just go "Wow!" y'know, "What is *that!*"!! Yeah, you get all these kind of odd things in Europe. Well you know all about that, you're almost in Europe (being from Scotland)!

MRR: I'm European! What I was going to say was that a lot of people don't even realize that you've been keeping it going all these years, most people probably think that '83-'84-'85, that was it...

CH: Yeah well, you do get a lot of that, people coming up and saying "What're you doing these days, you still in the Subs?" or whatever, but we've had a few different people thought we actually lived in San Francisco, actually thought the UK Subs were from San Francisco.

NG: Well there's so many punk rock bands in San Francisco that there's a good chance...

CH: And the New Red Archives thing...

MRR: So is there another line up, back home?

CH: Yeah, it's funny, we've always had a Scottish contingent in the Subs, there's always been one or two Scots...

NG: After I left... I wouldn't stand for it.

MRR: So right now there's two versions of the UK Subs?

CH: Yeah, a European version and an American version. There has been ever since Pete Davis told the band never to play in the US cos they can't earn any money, which is basically true, you know, you don't earn any money. It's a shame, you have to get a work permit to work here but you don't earn anything, it's criminal, what a con... so one by one the band just stopped coming over, the whole band were over one year, then it was just like three of us, the next year it was two of us, and the last time I came over I came completely by myself. But there's easily enough former UK Subs in the US to not bother about getting new musicians.

MRR: So the people over there don't feel as if they've been replaced?

CH: Naah, it was their choice not to come.

NG: Well one thing you've got to remember is that it's a different situation... it's not like he's replacing them with... put it this way, the last time I went to see the Subs on tour, they were playing all the songs that were written while I was in the band. I mean I know that they do one or two others or whatever, but if they're touring round, playing songs that I wrote, I don't see how they could be upset, I mean basically the way I see it, I'm writing some more material for them. They can tour for another ten years on this!

CH: The thing is, it's all down to what the guitarist can do. Once the guitarist has got it off everyone else can like, just play or whatever. So we had a guitarist from the Exploited, who more or less learnt from Nicky, and our present day European guitarist learnt to play from listening to Nicky, and then we've just had all these guys who've just learnt from Nicky, you know, so that's all the UK Subs stuff they knew.

MRR: So now you've got Nicky back?

CH: Yeah, the real thing, ha ha!

NG: The worst thing is they're getting all the women now,

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you know, I kinda feel like I missed out...

MRR: Well, you know, play a few shows... So, what was the reason for the breakup in the first place?

NG: Well, it was a difficult time... we lost the record label, that was all in flux, we didn't trust our manager, we'd come to the conclusion that they weren't looking after our best interests, and I won't go into that because it's a long story, er, the record company that we were on went bust...

MRR: Was that Gem?

NG: Well they actually went bust a bit later on. What happened to Gem was we were the only successful band they ever had,

CH: They put all their money on this Eurovision Song Contest thing where they could've hit the big money, but they came second.

NG: So they put all their money into advertising a bunch of nobodies and we were the only thing they had, and they were backed by RCA Records so like, we were on RCA worldwide and Gem in the UK, and I think the money dried up, so then we got picked up by Nems, and they put one album out and then they went bust, so we were in a real term of flux, the agency just did a really terrible tour of Scandinavia for us, it was just completely disorganized, there was tension in the band, the drummer dropped by the wayside about six months beforehand because of his drinking problem, and although punk rock is an alternative, there's still a lot of work involved, and we came to the conclusion, the three of us, that there's no way we can do a major US tour with this guy in the band, you know, he's going to get us thrown off planes, which happened by the way, in Europe, he got us thrown off a plane. Actually, as it turns out Alvin ended up getting us thrown of a plane, remember that? It was here, it was Milwaukee, wasn't it, the cops all came on the plane, somebody goosed the stewardess, it was us and the Anti-Nowhere League on tour together, so you can imagine, it was just pretty crazy and when the cops came, Alvin got in their faces, "And I bet your mother's proud of you!" etcetera, and the next thing they said was "Alright, all off!". So we had a temporary drummer, and I don't think the spirit of the band after Steve had gone was ever quite the same.

CH: Everyone just went, like, "pack it up". It just so happened that the very same week someone called me up to do a... well we had a little thing about how the guys didn't wanna do pub gigs any more,

NG: Well I don't think, yeah, that's true, but not for the reasons that we didn't want to play pub gigs, but particularly, Alvin and I wanted to concentrate on making a really good record, and we felt that when we got back to England, the next day we'd be playing in some bar... and I don't think the differences between us, in retrospect, were as serious as it seemed at the time. It was all the other stuff with the label and pressure and being tired...

CH: It was like we, before then and ever since then we've had so much work that we're always booked up to the middle of the next year, and we just saw that we could get out of it, suddenly, it was a way out. But the thing is the very next week someone called me up and said "Look, can you do a benefit, for children with cancer?", and you can't refuse that. So I just got some of the old band together, and we played in what was the Greyhound, which was then a pretty major music club, and Jungle Records just happened to be there, and they picked us up and it all started again. So it's like I never had any time off, you know! Oh yeah, so the label picked us up, we went down great, we had our original bass player from '77, '76 in fact, Steve Slack, Steve Jones on drums, and Captain Scarlet on guitar. He played with one finger, but he looked great! And it was kind of like another magic starting of the Subs, you know, record company signed us up, and the crowd were amazing, the band wanted to stick together.

MRR: (to Nicky) So you guys didn't have any interest in playing that benefit?

NG: It's the first I'm hearing about it!

CH: No, they weren't asked!!!

NG: I don't think, I mean even in the periods when Charlie's been off with his touring bands and stuff, there's never been any animosity between us, it's not like, well at least I don't think so...

CH: No, no not at all, no...

NG: And also with Alvin, whenever I've spoken to Alvin, It wasn't one of these things where the band broke up...

CH: There was no bitching or backbiting or whatever...

NG: Considering how many hours we lived together in that van, it was very, I can't say it was amiable but it was very gentlemanly. And you gotta remember, I think it was about a thousand shows I played with the Subs, and as far as I can remember I think we canceled one show in six years. Bands these days, if one of them has to get up early the next morning they'll cancel the show. They'll cancel a show for any reason. And I guess you could call it old school ethics or whatever but we were never like that. So when Charlie says we weren't asked, while I might complain that Charlie booked us into a little pub, I would play it, and I would do a good show, I wouldn't go on there and be all "why have I gotta be here?", I would give 100% if it was one person in that thing. It was more a case of what are we gonna do with this band, where is it gonna go, where's our career going to go. It was just a matter of opinion how we should approach it, I think, y'know. I mean I've missed it a lot, I've missed playing on stage a lot.

CH: There's a message for all bands here, because when your on tour you get really tour fatigued, after like a month or two on the road there's a lot of times you wished you were at home, shagging your girlfriend or whatever, and then when you're not on the road you wish you were on the road.

NG: I can second that, cos many many times I've been on the road, and I've wished I was at home shagging his girlfriend.

CH: Get in line Nicky!

MRR: (To Nicky) But at this point, with them playing this benefit and signing to Jungle and putting out records, you must have known that was happening?

CH: No, it happened that quick...

NG: Well you see we also started a band...

CH: They didn't know anything until we had an album out, months later...

MRR: I would think they would see a poster on the wall saying "UK Subs"...

CH: Naa, they lived in a posh part of London, there was no rock n roll up there...

NG: We were doing our thing as well, Alvin and I and our drummer at the time, who was John Tow, who was in the original Chelsea with Billy Idol, and he was also in the original Generation X, so the three of us started a new band. And we got the singer for, it used to be the Tickets, a punk rock band from '77 called the Tickets, and then the two of them, two brothers, were in the English Wasted Youth. So we had the singer and drummer from Wasted Youth and me and Alvin... well first it was just the singer for Wasted Youth and John Tow, and we had TV Smith's keyboard player. So we started this little band but John dropped out pretty quickly to be replaced by the singer's brother. And we got interest from Capitol Records, well EMI in the UK, they put us in to make demos but the bottom line is that those two guys from Wasted Youth were junkies. And it took us quite a while to realize that we were banging our heads against a wall.

CH: The singer went and stole his brother's drumkit to buy drugs...

NG: This guy...

CH: It's bad luck... they had everything going for them,

NG: Great voice, great front man, I mean we had serious interest from EMI, they put us in with a producer, into the studio, the first session, I think the drummer didn't show up, or that might have been

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when he sold the drumkit, so first session we had to use a drum machine.

So they booked us in for this session, and we're talking about with a producer in Manchester Square at the EMI Studios, we did another session and the singer was shooting up in the toilet and he came out and he couldn't sing, and it was just a mess. And basically we wasted a year of our lives waiting for a junkie to get clean, y'know. They ended up in jail for possession or something... So anyway, that's the story...

MRR: It's not the first time or the last time that's happened...

CH: Not only that, but it was a time when punk had finished. I mean punk had really finished in England. And what kept us going, somehow, I dunno how, but we went to Europe, someone wanted us in Europe, so we went to Europe in the back of a Transit, an ordinary little van, getting French loaves from Supermarkets and just eating sandwiches, y'know,

MRR: Well that's the way everyone does it now...

CH: And we actually toured like that!

MRR: But that's how everyone does it! No one has tour buses or stuff like that, unless you're NoFX!

CH: But the UK Subs were darlings in England , you know that, for a long time, for the first five years, but we somehow, when things got really dire in England, we just happened to go over to Europe, and we found that there was a big thing in Europe, and every time we went over, every year, it just got bigger and bigger, until every night we were playing to about 600 to a thousand people. Which for us, when you're playing in England to 200, 300 people, is colossal. And basically we just sold a lot of T-Shirts, and survived. Here's to T-Shirts! (Clinks his glass). So in the lean years in England we just went to Europe. It wasn't like, "Oh there's a market" or anything, we didn't know that until we'd been there a couple of times, we just had fun there. People were like "Oh, great, English punk rock coming to town!" It was just starting, you know? By '84, things were dead in England, and it was like Europe was just getting into it!

(Talk about Europe in general, and the Fabriek in Hamburg in particular... blah blah blah...)

MRR: So what prompted this whole thing, the two records, let's face it: people are cynical and people are going to think, "Aw yeh, Green Day makes it big and then the Sex Pistols get back together and tour" and so people are going to say Charlie and Nicky know there's money to be made here...

CH: Nah Nah Nah, that happened on the last album,

MRR: How long ago was that?

CH: We did that in 1988, "Killing Time"... If they think that fuck 'em cos it never came into our heads. I mean the Sex Pistols have been getting together for 10 years, but Johnny Rotten's always...

MRR: Yeah he said he'd never do it...

CH: But I'm really pleased that they did, you go and see the Sex Pistols, it's just another show, it's a great show!

MRR: You went to see them?

CH: Yeah, at Finsbury Park. And it was brilliant.

MRR: Yeah?

CH: Oh yeah, I'll tell you what, right, Iggy Pop was on before them, and I love Iggy Pop, but they made Iggy Pop look third rate. Really, they were that good.

NG: The thing is, me and Charlie got back together in '88 and did the "Killing Time" album, which came out kind of rushed, it was alright, then we got back together in '94 and did the split 7" with Swingin' Utters, and then in '95 we did that other 7", "Betrayal".

MRR: Well these are little 7"s here and there but now you're doing two whole albums...

NG: A lot of that is because Alvin isn't in Cheap And Nasty anymore, he was in the Iggy Pop band, he had all these commitments with that, and then after Iggy Pop he was in Cheap And Nasty with the guys from Hanoi Rocks, and he was on tour with them, and he had a schedule where it made it impossible for him to do this. Now his schedule has worked out, Charlie's schedule has worked out, and my schedule's worked out, that's the biggest reason,

CH: Also, we were planning this before the Pistols got together as well... this has actually been planned since last year,

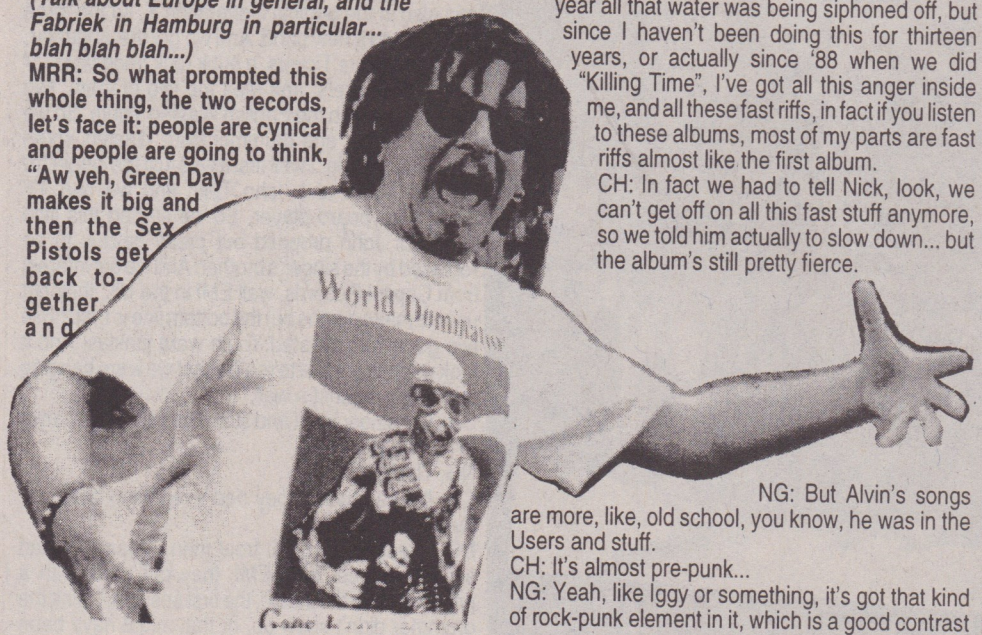
NG: Since we did the last 7"...

CH: Was that two years ago or what...? So yeah, it's been planned...

MRR: Well this is your chance to say all that because people are going to say, when they see that there's a new UK Subs record...

NG: We were going to do one album, but I called them a bunch of sissies, I said let's do TEN albums! But we settled on two. But to me, songs are like a reservoir, and when we were doing two albums a year all that water was being siphoned off, but since I haven't been doing this for thirteen years, or actually since '88 when we did "Killing Time", I've got all this anger inside me, and all these fast riffs, in fact if you listen to these albums, most of my parts are fast riffs almost like the first album.

CH: In fact we had to tell Nick, look, we can't get off on all this fast stuff anymore, so we told him actually to slow down... but the album's still pretty fierce.



NG: But Alvin's songs are more, like, old school, you know, he was in the Users and stuff.

CH: It's almost pre-punk...

NG: Yeah, like Iggy or something, it's got that kind of rock-punk element in it, which is a good contrast

with what I do... but that's the reason I think we've got all this nervous energy... it's not like we had a lot of things worked out, most of it we wrote in the three weeks.

CH: Yeah, there's some little gems in there.

NG: I'm sure there's gonna be tracks that people aren't gonna like or don't work out but generally it's pretty raw.

MRR: What you were saying about still having all this energy and anger and everything, I was wondering what you were writing about these days, you can't write about living in a car now, or a song like "Kicks" or whatever...

CH: It's embarrassing, no, um, I was thinking about that today. Let's see, it's hard... there's things like East Timor, yeah? And the situation there, and giving the Indonesians arms so they can commit genocide in East Timor, that's what they've been doing, France, America and Britain have been arming them, and then there's the old Gulf War thing where the veterans of the Gulf War have been poisoned and the Pentagon's saying fuck you, and basically the Army and the Government ARE responsible, they've gotta look after... these men are making the ultimate sacrifice for their country, their government, they don't realize that they're fighting for Pepsi or Texaco or whatever, they think they're fighting for their country, poor sods, and I think they're entitled to compensation. Now Clinton's realising this, he's said he's gonna look into it, he's aware of the pressure from everyone in the world, saying that it's America, it's Britain having a hand in the genocide in East Timor, so they're not arming the Indonesians any more. So I write songs about that, songs like "War On The Pentagon", where the Pentagon are a bunch of killers, they're even murdering their own soldiers, they're watching them die and they're not even giving them compensation. So we shall see if Clinton's going to do something about it, or if all his talk about it is just cosmetic. It would be great if they make me out a liar or make me out to be wrong, but let's see. A lot of these issues are on the record...

MRR: A lot of directly political stuff...

CH: Yeah, yeah...

NG: But Charlie also spends so much time in other countries even though he might be English there's always something somewhere that's fucked up you know!

CH: I spend a lot of time here and you don't have to be here long to know what's going on.

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NG: Now if I was writing the lyrics it would be a very different story! Much less interesting and the lyrics would be pretty sappy but I would make it all about the flaky New Age element of San Francisco. People who believe in psychic ability, people who believe in palm reading, or auras and stuff, that's what I would write about.

CH: That fits into the "Flat Earth Society" kind of thing...

NG: Oh, he's done it already, see!

CH: Yeah, we've got a song called "Flat Earth Society" about people with that kind of outlook. Yeah, we virtually cover everything that is relevant to today's living, basically, like Nicky said, those hippy, new age people don't really bug me, y'know, I really believe in live and let live, but things that aren't fair at all, I mean we hate the army, you know, join the army, get yourself killed, everyone knows that, but these people join the army because they think it could lead to a career, it's gonna further their life or whatever, and they get poisoned and raped... We want to expose those kind of things. It's closer to home than a lot of people think... Oh wait, you've gotta print this - I just found this out in Europe... you know that basketball player Dennis Rodman, well he's a big Subs fan! He was interviewed in Germany and they asked him about where he gets his hair-styles from and that, and he was like "Hey, man, there's this punk rock band called the UK Subs, they're really radical man!"

MRR: No way, that's funny!

NG: We should send him a T-shirt!

CH: He also likes Pearl Jam as well, so we're on pretty shaky ground.

MRR: I wanted to talk about that Blackpool three day thing (see cover of MRR #159)...

CH: Did you see the NME? (Major UK music paper)

MRR: No, I saw an ad for it...

CH: Did you not see NME? I mean I'm amazed that the NME covered a thing like that, but the guy stayed for all three days, and he just interviewed all the kids! I mean there were people from Japan, the US, lots from the US,

MRR: Some of those bands though, it just seems like they came out of nowhere...

CH: Slaughter And The Dogs though! It was worth it just to see them!

MRR: Zounds though!

NG: Some of them were not the original bands though, were they? Like X-Ray Spex wasn't even Poly Styrene, was it?

CH: But it was all like, all the kids, what the kids were doing... but I was the only artist in the whole article to have my picture there, live on stage...

NG: That's because most of the kids they're interviewing, you're their dad!

CH: But it was really funny because we weren't one of the big bands,

MRR: But look at this thing (brandishing the ad for the festival), I mean ATV?

CH: ATV are brilliant! They're a little bit too lame for kids now, they want in-your-face stuff, punk rock.

MRR: No, I loved ATV, but they're back together?

CH: Yeah, it's not just a one-off thing, they're back together and touring around and he's just written a book...

MRR: Splodgenessabounds?

CH: Been playing forever.

MRR: Seriously?

CH: They've never split up. It's only when he's in detox that he's not playing.

MRR: I just couldn't believe some of the bands that were playing this show.

CH: Yeah, but I think it's incredible. I mean I'm a punk rock fan, so I see that and it's like Christmas for me! And I sold thousands of T-Shirts! It was brilliant. It went better than anyone could have dreamt. And then we all went to this club afterwards and it was silly, there was a UK Subs copy band, the something Submarines, and so there were three little bits of article about the UK Subs, and one was me getting up on stage at this club at three o'clock in the morning with this copy band!

NG: Talking of which, we wrote to the Fastbacks, they did a bunch of our songs, they did an EP of all Subs songs, and then they did another one on that Home Alive compilation... so we wrote to them but maybe they were on tour cos they didn't write back... not that they have to, I mean...

MRR: They probably will...

(A short discussion ensues about Charlie's beer smelling like Skunk... then Tim arrives with refreshments... well a half-eaten bag of chips. Charlie tells me about a two day event in Bath with Stiff Little Fingers, the Buzzcocks, and a bunch of other bands, in a huge place, that was such a success that it led to the Blackpool thing.)

MRR: It just seemed weird to me to see the line-up for that show at this time...

CH: Well if you've been over here it must've seemed yeah like, if you're in England punk's everywhere...

MRR: Really? Right now?

CH: But the really sick thing about it is that all the media are taking punk graphics and stuff - that's everywhere, it's on buses... Jimmy Pursey (Sham 69) is on London buses posing for jeans adverts!

MRR: Shit! No way! See, I haven't been back for two years so ...

CH: It's funny to come here and see all these mums on talk shows with their daughters, and the daughters are dressed sort of semi-kind of punk, almost hippy-punky, and they're like "Look, my daughter dresses like she's getting all her stuff from thrift shops" and then they dress these girls up to look "normal"... but it's nothing like what it is in Europe, I mean you should know that coming from Scotland, very hardcore punks in Scotland... and they're flipping out on this show 'cos their daughters are dressing in Army boots or something.

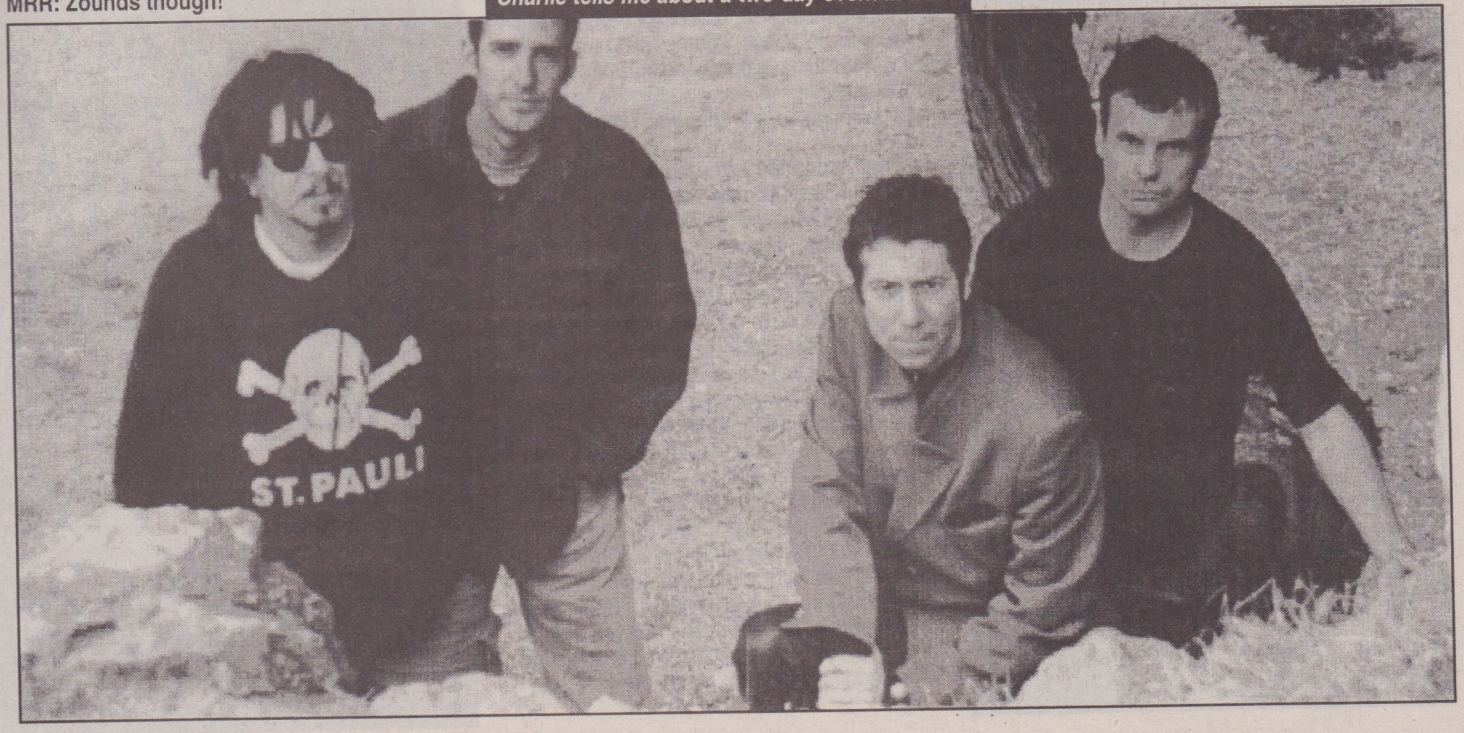
MRR: But there are people here who dress punk, obviously... (and it doesn't necessarily follow that the more "punk" you dress the more hardcore you are, either!)

CH: But the point is, on these shows they should be setting an example... these young people getting all their stuff from thrift shops are basically recycling, where these mothers basically want to use up more of the world's resources. Someone should tell them that they're wrong!

MRR: Those talk shows are terrible though.

CH: I know! They've got the whole thing totally wrong. These talk show hosts, where are their brains?

MRR: Selling commercials!... Maybe we should talk about the records a bit...



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CH: Well I didn't think it was a good idea, I didn't think any record company would buy it, doing two records at once.

MRR: So is one album going to be the punk album and the other ballads or something?

NG: No, it's completely balanced, because I couldn't do that, Brian at Cleopatra's a friend of mine, I couldn't give him anything less than an album that's as good as the album I'm putting out, that would be unethical. Basically, it's the twentieth anniversary of the band, and that's why we wanted to do two albums, for people who aren't aware, all the albums are alphabetical (see discography) (Nick recites all their album titles, finishing with the two new ones, "Quintessentials" and "Riot", omitting "P"...)

MRR: Wait a minute, where's "P"?

NG: Shit! The UK Subs don't know the alphabet!

CH: "Peel Sessions"! That's right, the Peel Sessions are coming out on Jungle in the UK.

NG: Which is our old sessions, the three sessions we did back in I think '78... So Q and R are the two new albums, we're releasing them simultaneously.

MRR: So do you have a date set for it to come out?

CH: That'd be interesting, I'd like to know that!

NG: It'll probably be next year (i.e. it's probably out by the time you'll see this! - MRR)

We're also doing a tour to support it.

CH: We're making it up as we go along now, but I'll probably dismiss my UK band when I get home, and this will be the band, and we'll tour Europe.

NG: Something else people might want to know is that over the years we've toyed with the idea of Steve Roberts (second drummer?) drumming on it.

CH: Steve is toying with detox I think...

NG: Yeah, Steve went round to Alvin's house for dinner with him and Charlie, and on the phone he said "I'm completely changed, I'm sober now..." and he turns up rat-arsed, fell into the spaghetti!

MRR: So if he eventually cleans up his act, you'll have him on tour?

CH: Naah, we've had him over here before and he was like crying, wanting to go home to his mummy!

NG: At the moment we've got Dave from Samiam, and he did an amazing job learning all those songs, in three weeks.

(They discuss the hectic period they just had of writing and recording 33 songs)

NG: It must be said that on the last weekend of doing backing tracks, the last couple of songs, their titles are "Last Ditch Attempt", "Desperation"...

CH: "Clutching At Straws"!! But they're almost the truest punk, cos they're just all the energy without the finesse...

NG: You know, the funny thing is, it's 20 years later and it's come full circle, cos when Charlie and I were first putting the set together,

CH: We had like six songs, and we had to write a set... we wrote a set on Wednesday night and Friday night we had to play it!

NG: And now you've got bands like Henry Rollins' old band SOA, they covered "Disease", that's a song that we wrote in two minutes, Corrupted Ideals did "Telephone Numbers", Fastbacks did "Live In A Car", so all these early songs, and now we've done these albums in the same fashion that we did those early albums, so it's a lot of fun really.

CH: There's some songs that we still play, like this one song that when women want to hear it we play it, cos it's not very PC, called "All I Wanna Know", some of these songs weren't ever written down, they were just made up as someone was jamming off something, so for as long as it took to play, one and a half minutes, that song was written! That was a full song.

NG: That kind of thing is an indication to the chemistry of your band. There's bands out there, they've all got talent, but just for some reason those people don't gel. It's like, it sounds real corny, but when we were in the studio, within 30 seconds, those years between us just vanished. We were making the same jokes we were 13 years ago! We used to always joke about Alvin being from the south of England, that it was so far south it was practically France, so we'd always speak to Alvin in a French accent. Just stupid things that keep you sane while you're on tour, but after 30 seconds it was like no time had passed between us. Oh, here's a story, we were down at the Bottom Of The Hill (rock club here in SF), we just went to see Down By Law, and Alvin was here, and the bass player from Down By Law jumped off stage and rushed over to Alvin and said, "Ohhh, I love your stuff," pumping his hand, saying, "I'm a huge fan, I've got everything you ever did!" and Alvin's trying to stay cool, "Well, thanks dude," y'know, and he's going "No, no I mean it, god, it's unbelievable, can I buy you a drink, Steve!"... He thought he was Steve Diggle!

CH: He is Steve Diggle's double.

NG: Then he brought over the woman from Live 105 (Commercial radio station) to introduce her to Steve Diggle from the Buzzcocks!

CH: The funny thing is, when Alvin's been playing in the Subs over recent years, whenever we get a big stage like Brixton Academy, he comes on stage dressed in white, I think he loves looking like Steve Diggle! But he is just about the best bass player we've ever had.

NG: It's not even to do with how good you are or anything, it's just chemistry.

MRR: It's really hard to find...

CH: Oh yeah, I mean it's not like winning the lottery or anything but the way Nicky writes music, it's like this big ball of excitement, but I try and get him to calm down a bit, like let's have a quiet part here and follow it up with some excitement...

NG: But Charlie and me have completely opposite tastes, we come up with music from completely different ways, and I have a feeling that's how it always worked... Charlie goes back to his roots a lot to R&B and rootsy stuff.

CH: We've used a lot of that on these records, it's got this punk energy, but it's got a lot of this pre-punk stuff that me and Alvin love. We come from the Velvet Underground and Iggy Pop, New York Dolls, and Hollywood Brats even. This is what the whole punk thing was about... a club called the Roxy that played all that stuff, and we all went "Wow!" and got into it, and suddenly there was all these bands forming. The Damned were playing all these hardcore numbers.

NG: I can see that in you and Alvin. I, on the other hand...

CH: We don't wanna hear about your roots now, Nicky..

MRR: So when they were listening to the HC, what were you listening to?

NG: Magma.

MRR: Budgie and stuff like that?

NG: No... but you see my musical roots didn't have much to do with what I was doing in Punk Rock, I just had this anger, and this energy, and I just wanted to catch as much air, to get as far off the stage as I could!

CH: We still do that actually, try and see who can jump the highest...

(At this point Nicky starts showing us pictures of him leaping in the air at early Subs gigs and challenging Charlie's "new guys" to match his prowess)

MRR: (pointing to one particularly high shot) You can tell he's off the monitor there...

CH: Yeah, or the drum riser or something...

NG: But I liked some of the punk rock bands, not all of them but some of them, I liked Wire, The Pack, I loved This Heat, they were probably my three favourite punk rock bands...

MRR: Now I think there's a revisionist view of history, bands that sound like that aren't considered punk...

CH: Have you heard of the New Wave of the New Wave? All those bands were like, nicking Wire riffs...

MRR: Yeah, there's that one Elastica song that's total "3 Girl Rumba"...

CH: Yeah, Elastica, they were one of the main ones, they got everything from Wire... but they're good, they do it good.

NG: But yeah, Charlie and Alvin approach it from one direction, and I approach it more from this anger kind of thing, and what I actually listen to, at night, I mean I've got very eclectic tastes, classical, Burt Bacharac, Dionne Warwick, Doris Day, y'know... I like all that stuff but that's got nothing to do with getting on stage, you know, but if I see a band, a punk rock band, who can get on stage and deliver, there's nothing as exciting as that.

UK SUBS

UK SUBS ALMOST COMPLETE DISCOGRAPHY:

Year	Line Up	Title	Label	Comments
1977	A	A Farewell To The Roxy	Lightning	2 songs on LP
	A	Live Kicks	Stiff	reissued on CD
	A	Live At The Roxy (Live Kicks)	Receiver	Gatefold vinyl
1978	B	CID	City Records	3 song 7", 9 diff. colors
1979	B	Stranglehold	Gem	3 song 7" red vinyl
	B	Tomorrow's Girls	Gem	3 song 7", blue vinyl
	B	Another Kind Of Blues	Gem	Blue Vinyl LP (reissued on CD)
	B	She's Not There	Gem	4 song 7" green vinyl
1980	B	Warhead	Gem	3 song 7" Blue Vinyl
	B	Teenage	Gem	3 song 7" pink vinyl
	B	Brand New Age	Gem	Clear vinyl LP
	C	Party In Paris	Gem	2 song 7" orange vinyl
	C	Crash Course	Gem	Purple vinyl LP with free EP
	B	Dance and Travel in the Robot Age	Black & White	Vinyl live boot
	B	Peel Sessions	Fall Out	CD in 1997
1981	C	Diminished Responsibility	Gem	Red Vinyl LP
	C	Keep On Running (Til You Burn)	Gem	2 song 7" blue vinyl
	C	Endangered Species	Nems	Black vinyl
	C	Countdown	Nems	2 song 7" black vinyl
	C	Danger - UK Subs Live	Chaos Tapes	cassette
	B,C	Recorded 1979-1981	Abstract	Best of
	B,C	The Singles	Abstract	Singles comp
	B,C	Demonstration Tapes	Konexion	reissued as Raw Material
	B,C	Subs Standard	Cartel	Best Of
1982	D	AWOL	NRA	Blue vinyl mini album
	D	Shake Up The City	Abstract	7", reissued as 12"
1983	E	Flood Of Lies	Fall Out	Black vinyl LP
	E	Another Typical City	Fall Out	3 song 12', 2 song 7"
1984	E	Magic	Fall Out	5 song 12"
1985	E	Gross Out USA	RFB	Black vinyl LP
	E	This Gun Says	RFB	Black vinyl 7"
1986	E	Huntington Beach	RFB	LP
1987	E	In Action	RFB	Double Live Album
	E	Live in Holland	RFB	4 song 7"
	E	Japan Today	Fall Out	LP
	E	Hay Santa	Fall Out	4 song 12"
1988	H	Killing Time	NRA	CD, clear LP
	H	Saberdance	NRA	Yellow vinyl 12"
	E	Motivator	RER	5 song 12" ep
1989	E	Live In Paris	RER	LP
1991	E	Mad Cow Fever	Fall Out	CD
	E	Greatest Hits	RER	
1993	E	Normal Service Resumed	Fall Out	CD with free live CD
1994	F	Split Vision Vol.1(w. Swingin'Utters)	NRA	8 colors of wax
1995	F	Betrayal	NRA	2 song 7", yellow or green
1996	E	Occupied	Fall Out	CD
	G	Quintessentials	NRA	CD
	G	Riot	Cleopatra	CD

Line Ups:

- **A** Charlie Harper, Nicky Garratt, Steve Slack, Rory Lyons
- **B** Charlie Harper, Nicky Garratt, Paul Slack, Pete Davies
- **C** Charlie Harper, Nicky Garratt, Alvin Gibbs, Steve Roberts
- **D** Charlie Harper, Nicky Garratt, Alvin Gibbs, various drummers
- **E** Charlie Harper with various backing bands
- **F** Charlie Harper, Nicky Garratt, various rhythm sections
- **G** Charlie Harper, Nicky Garratt, Alvin Gibbs, Dave Ayre
- **H** Charlie Harper, Nicky Garratt, Alvin Gibbs, Belvy K

CONTACT: NEW RED ARCHIVES, PO BOX 210501, SAN FRANCISCO, CA 94121

Among the hard working bunch of Albuquerque punk rock bands that have been getting national attention, Luxo Champ is by far one of the best. They tend to amuse and excite audiences with a sarcastic sense of humor and a sing-along Devo meets Ramones sound. They released one 7" (Duster) on Over The Counter Records with the four songs: Duster, Precious, Apocalypse Wow, and Indie Rock 101 which is out-of-print but have another self-released 7" with a new line-up, coming very soon. I had a chance to speak with them at Albuquerque's great b-movie paradise of a video store: Wavy Brain, which is run by none other than Champ's own Jet Jaguar. Interview by Brian Angel.

MRR: Let's start with names, instruments, blah, blah, blah...
Jet Jaguar: Guitar and vocals.
#5: Bass.
The Sicilian: Drums.
Statica: Keyboards.
MRR: Impressive. Give a band history.
Jet: Hot tub. Let's start a band. Get your drum set from New Jersey.
The Sicilian: We (Jet and the Sicilian) were having cocktails in a hot tub in Arizona. Jet had left his previous band and I had a drum set in New Jersey. I said I'd have someone bring them out...
Jet: He duped his sister into driving all the way out and she didn't even get a "thank you" on the record. See, rock sucks. Everyone get dissed in rock.
The Sicilian: We don't remember anyone who's helped us. I told Jet I played drums minimally and he said that's all he needed. He then told me he knew some guy who looked really cool who could play bass. That's were Professor Gimlet (old bass player) came in.
Jet: It sounds like I just settled for the way you play drums. I just want to go on record saying that's exactly what I wanted...
The Sicilian: Anyways, we won't go into the history of Professor Gimlet because he's not in the band anymore.
Jet: See, rock's about hurting the ones you love.
The Sicilian: He was more involved with his writing and being a studious young boy. So we had to find a new bass player preferably with New Jersey connections...
MRR: ...And had to look cool as well.
The Sicilian: We didn't tell #5 that!
Jet: We weren't sticklers at that point.
The Sicilian: He didn't have to be as sassy as Professor Gimlet because who could be?
#5: Well Jet brought this opportunity up to me to play bass.
Jet: He was one of the first people I met five years ago (when he moved to New Mexico).
#5: Well you had been looking for another guitar player for a different sound and it never transpired. We talked about it often and I got a little cold about it after a while.
Jet: Right on! Rock is hurtful.
#5: But then you asked me to play bass and I said I'm not gonna buy a bass nor am I gonna buy anything...
The Sicilian: ...you've burnt us before...
Jet: (laughs)
#5: Yeah, you will provide everything. I will do nothing.
Jet: This is good. I've never heard this before. You're really bringing out the anger in this.
The Sicilian: As long as there was no investment.
Jet: #5, I want you to go with these feelings you've having. Only you can decide for you and how you feel about rock.
#5: So these guys stall till one week before the first show.
The Sicilian: That's true. There was never a formal dissolving of the situation with Professor Gimlet.
Jet: We tried!
The Sicilian: Technically he's still in the band.
MRR (to Statica): How did you get in?
Statica: I came into Jet's shop and started talking to him and ... of course they're all cute.... sassy young men.
Jet: 1 just asked when she was renting movies at the store, "You don't play keyboards, do you?" She said, "Yeah, for nine years." I said, "Alright, you're hired.
MRR: What the hell is a Luxo Champ?
Jet: I think we should dispense with the vacuum cleaner story.
The Sicilian: 1 kind of like it even thought it's probably bullshit.
#5: I still believe it. You guys are crushing me.
Jet: Rock's all about hurt! I told you.
Statica: I want the vacuum story!
Jet: Luxo Champ was a vacuum cleaner ad I found in a magazine I can't find anymore.
The Sicilian: From the 30's.
Jet: If anyone knows were to find one....
The Sicilian: Man Or Astroman? wants a theramin. We want the vacuum cleaner.
MRR: How did the first record come about?
The Sicilian: A friend of ours, Wade from Starsky had an East coast connection and he called them up and told J.J. about us. We sent him a tape and he dug it and decided he had money to waste so...
MRR: Is it gonna be re-pressed?
The Sicilian: I doubt it. They're all gone.
Jet: We don't know.
MRR: What did you think of some of the reviews?
Jet: We've seen a couple.
The Sicilian: The Maximum one was
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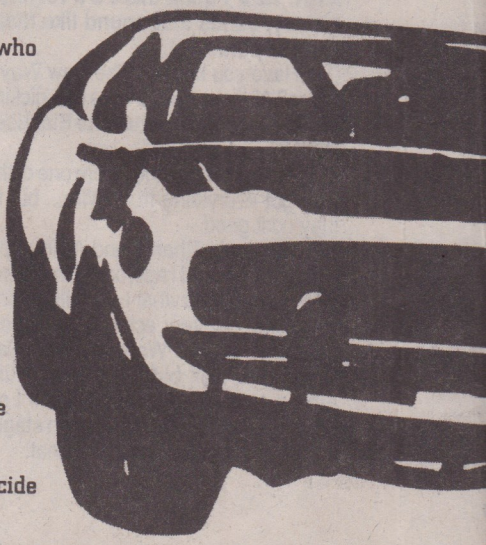

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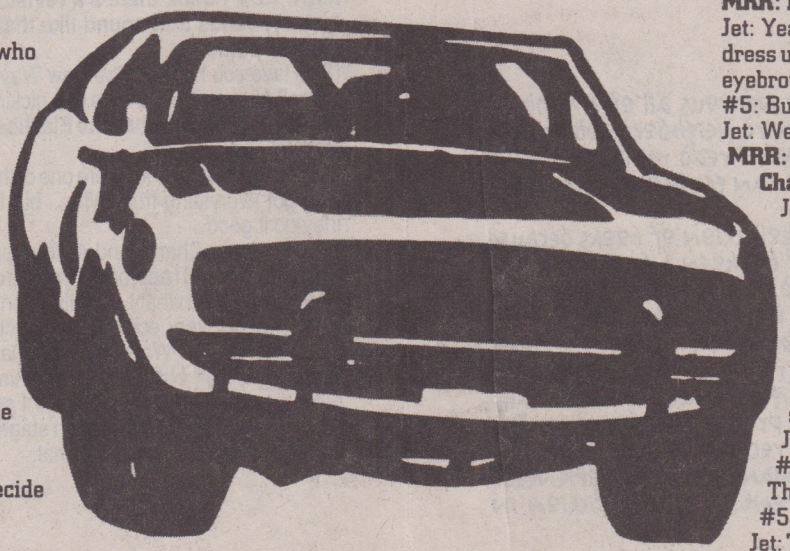

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Luxo Champ can be reached
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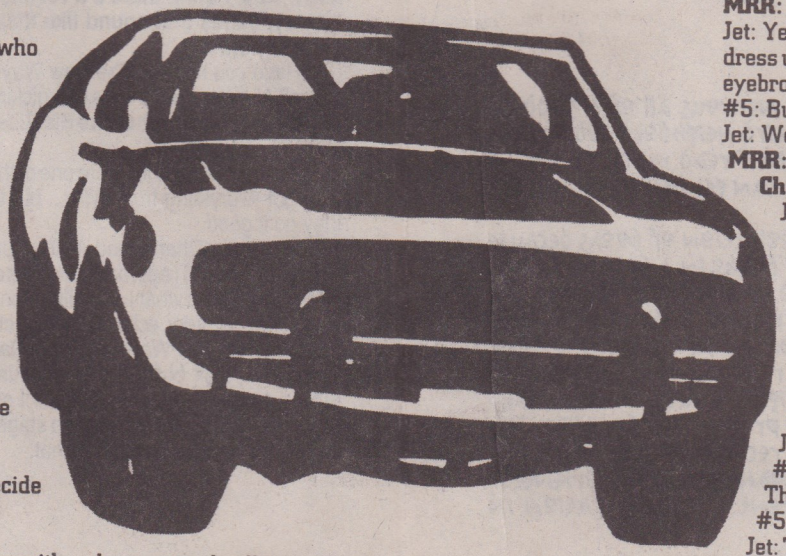

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MRR: Do you think Albuquerque has a lot of geek rock?
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MRR: Are you gonna tour soon?
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The Sicilian: We might get to play some southwest shows wit
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The Sicilian: We all work full time.
MRR: So you're not really punk!
Jet: Yeah! When did "punk" mean not having jobs?!
The Sicilian: We're fucking up the system from the inside!
Jet: Oh God! Thank you, Courtney Love.
MRR: How did you come up with the Luxo Champ uniforms
The Sicilian: We wanted to do something style wise.
Jet: Which we have done before... if we have to watch one more I am right now (t-shirt, jeans, sneakers) staring at their shoes about how this girl dumped me..." If people aren't gonna get int and put on an actual show and have a good time why bother?
MRR: Do you think appearance is as important as music?
Jet: At least to us. The Sicilian: It doesn't have to be.
MRR: It gives the crowd something to look at, right?
Jet: Yeah, it keeps us away from the normal unicyclers who t dress up 24-7 because they're so boring they can defined by how eyebrows are pierced or the amount of tattoos on their face. We
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MRR: With the new line-up and uniforms is this the new an Champ?
Jet: I think this is were we've always wanted to get to.
MRR: So did that last all-ages show get you popular
Jet: It's a good thing. Unfortunately, there's no all-age When they do open up they get busted and go under a
The Sicilian: We don't even get that many bar shows kids actually go to see the band. In bars people go to get laid.
MRR: Does it seem to you that there's a media blitz on scene right now?
Jet: There's a media blitz on everything.
#5: I think The Drags put this place on the map.
The Sicilian: And Scared of Chaka.
#5: So there's more of a desire to see what's going on.
Jet: There's more bands I'd rather see here in town than anyw we saw all these grunge by the numbers rock bands. We wer get back home we can see Flake, Scared of Chaka, The Drags,
#5: The Eyeliners.
MRR: What's the worst thing about the Albuquerque scene
The Sicilian: Uh oh. Nothing is bad. It's a great place. We love Albuquerque. Next question.
MRR: What are some of your favorite shows? You get to touring bands.
Jet: Easily Man or Astroman?, Chixdiggit!, Brainiac, Foreskin 500
MRR: What are your favorite 80's TV shows?
#5: Small Wonder.
The Sicilian: Square Pegs is a good one.
Statica: I don't know.
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The Sicilian: The French love us. (in French accent) Luxo Cham
MRR: Any closing comments?
The Sicilian: Stay in school.
Jet: Stay off drugs.
Statica: I just want to say that the thing I like about this band is of itself and doesn't take anything seriously.
Jet: That's why we started a band with friends and not with mu

Luxo Champ can be reached at Jet's video store: Wavy B SE, Albuquerque, NM 87106 (505) 256-5686

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Jet: With all four of our schedules it's really hard.
The Sicilian: We all work full time.
MRR: So you're not really punk!
Jet: Yeah! When did "punk" mean not having jobs?!
The Sicilian: We're fucking up the system from the inside!
Jet: Oh God! Thank you, Courtney Love.
MRR: How did you come up with the Luxo Champ uniforms?
The Sicilian: We wanted to do something style wise.
Jet: Which we have done before... if we have to watch one more band dressed like I am right now (t-shirt, jeans, sneakers) staring at their shoes going, "This songs about how this girl dumped me..." If people aren't gonna get into their own music and put on an actual show and have a good time why bother?
MRR: Do you think appearance is as important as music?
Jet: At least to us. The Sicilian: It doesn't have to be.
MRR: It gives the crowd something to look at, right?
Jet: Yeah, it keeps us away from the normal unicyclers who think they have to dress up 24-7 because they're so boring they can defined by how many times their eyebrows are pierced or the amount of tattoos on their face. We just look normal...
#5: But when we get on stage....
Jet: We can dork out without bothering people. It's appropriate.
MRR: With the new line-up and uniforms is this the new and improved Luxo Champ?
Jet: I think this is were we've always wanted to get to.
MRR: So did that last all-ages show get you popular with the kids?
Jet: It's a good thing. Unfortunately, there's no all-ages spaces to play. When they do open up they get busted and go under again.
The Sicilian: We don't even get that many bar shows now anyway. The kids actually go to see the band. In bars people go to get fucked up and get laid.
MRR: Does it seem to you that there's a media blitz on the Albuquerque scene right now?
Jet: There's a media blitz on everything.
#5: I think The Drags put this place on the map.
The Sicilian: And Scared of Chaka.
#5: So there's more of a desire to see what's going on.
Jet: There's more bands I'd rather see here in town than anywhere else. On tour we saw all these grunge by the numbers rock bands. We were like, "When we get back home we can see Flake, Scared of Chaka, The Drags, The Honeys.....
#5: The Eyeliners.
MRR: What's the worst thing about the Albuquerque scene?
The Sicilian: Uh oh. Nothing is bad. It's a great place. We love it. We're very pro Albuquerque. Next question.
MRR: What are some of your favorite shows? You get to open for a lot of touring bands.
Jet: Easily Man or Astroman?, Chixdiggit!, Brainiac, Foreskin 500, Pansy Division...
MRR: What are your favorite 80's TV shows?
#5: Small Wonder.
The Sicilian: Square Pegs is a good one.
Statica: I don't know.
The Sicilian: Little Different Strokes action maybe?
Jet: Dukes of Hazzard. If you didn't watch it in Nashville, where I lived for awhile, you got beat up on the school bus the next day.
Statica: I saw it in French!
Jet: That's so wrong! Hey, we should start a rumor! Luxo Champ are like gods in France!
The Sicilian: The French love us. (in French accent) Luxo Champ!
MRR: Any closing comments?
The Sicilian: Stay in school.
Jet: Stay off drugs.
Statica: I just want to say that the thing I like about this band is that it makes fun of itself and doesn't take anything seriously.
Jet: That's why we started a band with friends and not with musicians.

Luxo Champ can be reached at Jet's video store: Wavy Brain 2221 Lead SE, Albuquerque, NM 87106 (505) 256-5686

LUXO CHAMP

Jake Sayles

Jake Sayles is one of the most genuine people I know. When I think Jake, I think punk rock-punk rock-punk rock, I think Filth (old band), I think Fields Of Shit (new band), I think of my vocal chords being seared after screaming and playing a sweaty set in a punk house basement. Forever ago, sometime in 1990, Jake slipped me a Filth demo, which I found to embrace that pure punk element that not many bands exuded at the time. I saw the first Filth show in a basement that also featured an unannounced Isocracy reunion. Then Lance Hahn and I jumped at the opportunity to interview the band for the pages of MRR. That's a bit of Jake/Karin history. And here's what brings Jake up to date...

Karin Gembus

MRR: What do you do when you're not being interviewed by me?

Jake: I work, from like 12-5, and then I go home and cook. God, I just got really nervous all of a sudden. I read a lot; if I don't have any books because I'm broke then I'll watch TV. These weird neighborhood drunks came in and hooked up cable. I usually stay up and read 'til 3. The problem is that I read really fast so if I get home at like five, I'll finish a book in one night. Even at used-book prices that can get hell of expensive.

MRR: Do you ever go the library route?

Jake: No, cuz the one thing I like to own is books. (Discussion on how Jake lost his collection of books because he was doing a lot of speed and didn't care about anything. He left a huge box of books in a basement and six months later went back and found the landlord who just a month before had gotten rid of all the shit down there.) But that's ok cuz those were science fiction books, that's the kind of fiction I like to read, and I can't remember... I think I was up all night and I had nothing to read. I was staying at my old girlfriend Leah's and all she had that I hadn't read yet was this textbook on world religions. I read it and got fascinated with religion. So I've bought a lot of books since then, mainly Jewish. I think I figured out I'm into really ancient history, like almost pre-history but a little after, and the Old Testament is pretty good for that. It's kind of historical, kind of mythical. I read some shit about China, too, cuz their records go way back.

MRR: So the stuff you read these days is predominantly non-fiction and predominantly religion-oriented?

Jake: It's like half and half. And science fiction. I think there's such a big element of science fiction in religion-that's also why I read it.

MRR: Have you ever read any Umberto Eco?

Jake: I've read Name of the Rose and Foucault's Pendulum. I like that book a lot. Well, I like Name of the Rose too, like those four-page descriptions of the altars and shit.

MRR: Yeah, those two books I think are brilliant. And they tie in a lot of what you're talking about: history and lots of religion.

(Ok. That was merely an intro to the veritable interview. Banter. Chat.)

MRR: First of all, I'm delighted to be doing this. I'm trying to figure out how this all came about. I mean, I did that Filth interview with Lance. How long have we known each other? Six or seven years?

Jake: Yeah, something like that. That's a fucking long time! I can't believe how I've known some people, like Aaron and Jeff, since I was 13.

MRR: How old are you now?

Jake: I'm 26.

MRR: With that interview being the reference point, what are the highlights that have happened between Filth and Fields Of Shit?

Jake: Well, there was a lot of stuff that happened beforehand. Like Filth was supposed to be kind of a symbol. That was at a time-and it's even worse now with all the shit that Lookout's putting out-when there were a lot of bands like Samiam coming about. It wasn't so much the music I had a problem with. But it seems like when you get away from the basic, almost idiotic, childhood rebellion, the further you move away from that the easier it is to stop questioning anything. Someone can play crazy pop music but they're still thinking freely for themselves and still trying to do some crazy shit--then that's good. But they're rejecting the punk rock shit from their youth that put them where they were. If it just put them where they were and that's it, then I can understand why someone would want to get away from it. But I think that punk rock could be/should be/is for some people a continually growing thing. So Filth was trying to do that.

MRR: You were trying to re-establish what punk meant?

Jake: Yeah, what punk meant to us in Filth. Because other people were saying that punk didn't really matter anymore.

MRR: Didn't exist anymore or didn't matter?

Jake: Didn't matter, like they'd gone passed it. Like I've done my time, I've paid my dues... I think that's

bullshit. I think we owe a lot to punk rock for what we are, and we should give it back to people who are just getting into it. I learned a lot from big bands, like Crass or whatever. I learned tons of shit from reading their lyrics, but I also learned a lot from friends of mine who later went into bands. That's what I'm still trying to do in Fields Of Shit. I don't write anything overtly political, but I have a song about my father that maybe someone could get something out of. I still try to get stuff out of bands. It's definitely a responsibility I feel I have, to give back something to the kids. Cuz other people keep giving shit to me.

MRR: Do you go the extent of giving out lyric sheets at your shows?

Jake: We do do lyrics sheets, but it's a combination of we did a lyric sheet and I'm lazy. We did a lyric sheet, printed a bunch them, gave them out at shows--cuz I know how you can't hear what the fuck a band is saying usually. People were really into them. We just ran out and I haven't made copies since.

MRR: Are you thinking that what you're doing now with Fields Of Shit is in the same vein (of Filth), in terms of why you want to be in a band, why you want to write lyrics?

Jake: It's not a deliberate extension. A lot of street kid punks come up to me--like at this show at Golden Gate Park, this crusty girl is looking at me. I'm like, What. What the fuck? and she's like, You disappointed me. And I'm like, What the fuck are you talking about? I shouldn't be big enough or important enough to disappoint anybody. If what I'm doing is disappointing anybody, they should make their own band. That's exactly what we did in Filth. We didn't like anything that was around, so we did it ourselves. And that girl's like, I know you hate Filth. I was like, What the fuck are you talking about? I love Filth. Filth is four years of my life that I can't get rid of, and that I don't want to get rid of, so it influences whatever I do. With Fields Of Shit, it's not the same energy--it shouldn't be the same energy, but that doesn't mean it's not as good. Ever since I made that realization I've been totally fucking into it. Plus I think the people that are in the band are, first of all really good musicians, and also they're still thinking and growing. I hope I'm doing that too.

MRR: I know how that is. People build you up a lot when you're in a band they like, and when it ends all of a sudden you've got a lot of responsibility. It shouldn't necessarily be like that, but it carries with you. Like people are probably always going to call you Jake Filth no matter what your band is.

Jake: I think one of the biggest things that helped me become what I am is in high school--like I've been fucked with my whole life as the fat kid. Plus I was from Berkeley. I went to school in El Sobrante, which is like a little slice o the south. I would get beaten up all the time, so that really affected how I dealt with things. When I started going to Berkeley schools in 5th grade, I still got fucked with all the time. Because of my size, I probably could have whooped anybody's ass, but I just didn't have the mind or the emotions to stop anything. In high school I got mugged a couple times, so my father, who was always trying to make me into one of his other kids who were like in college and shit, told me we could get get these guys but... well, he tried to say that because I looked so fucked up, like raggedy clothes and punk rock, that I was a target, so he bought me all these weird nice clothes. And I wore them. Noah Landis (Christ on Parade, Neurosis, etc.), I love that boy, he came up to me--you know he was a big time scenester guy; he was only a year older than me, but when you're in high school a year makes a big difference--and I told him what was going on, and he said, Are you going to let your parents dress you forever? The way he said it somehow gave me all this hope that no matter what, I have to stick with what I'm doing, even if I am getting my ass beat for it. The way I look at it is that if the message we were trying to get across in Filth, if it affected like one person, then that's cool. I think the main thing Filth did was just change the way people dressed. I honestly think that.

MRR: Change from what to what?

Jake: I think if affected people so that they wanted to keep on dressing punk rock. That's fine if there's some sort of thought going to it, but I think at a lot of times there wasn't. We maybe seemed like a stupid fucking Exploited band to a lot of people, but I think that we did help people realize that you can continue your life in punk rock and grow and not have to leave what has helped you grow this whole time. I think we did that for some people, so I'm really happy. I don't know why Filth broke up. I think one day we just all knew separately that it was over. We weren't having arguements. We could have toured Europe the next summer. The record was doing cool. We didn't want to be one of those bands who were great--cuz I thought we were a great band--and who put out another record that was fucking shit. I wanted to stay a good band, so we stopped.

MRR: Did you have a lot of stuff that was done song-wise but never recorded?

Jake: No, every song we ever wrote is on vinyl. We were together for about four years, but we only wrote 13 songs, and one of them was a cover. It's really fucking weird: three songs a year. We played the same set every time we played, but it never got boring. Then after Filth... I've always done speed here and there, once a month, twice a month for a day, but I was doing it with my friend who was a speed dealer. I moved into his house and got seriously into it, for at least three years. I think I was awake at least half the month every month. The only regrets I have about

it are the woman I was going out with at the time--I think I fucked her over, not deliberately. Because of the speed. I think we should have broken up after a year, but the speed kept us together. Like she had had a lot of problems in the past with physically abusive boyfriends, and so I think it was bad to keep the relationship going on a mentally abusive level. We never fought. But if I m realizing I didn t love her after the first year, she s probably realizing it, and that could be seen as really fucked up for us to do to each other. I haven t talked to her since. That s kind of weird that I m with someone for two years and I don t talk to them, but she was actually someone I could only be a boyfriend to. I don t think I could be a friend to her.

MRR: What s that difference for you?

Jake: One of the biggest things we had in common was sex. I can have sex with friends, but I wouldn t be able to with her because it would bring up old shit. That was a part of our relationship and I couldn t have that with her as a friend. Plus, I never really hung out with her as a friend.

MRR: Yeah, it happens that way sometimes. It s hard to explain. I have really distinctive splits with some people, where it s like we ll be friends forever and others: I will never talk to you again. It s not always cuz some big shit happened; it s just cuz. Part of the formula is gone, so it s just like, why bother? I know that sounds really dry and really mean...

Jake: It all sounds mean, like what we re both saying, but it s not actually mean at all; it s just how it is. So let s see. Then I moved in with my old speed dealer friend, after me and this woman broke up, and then another friend of mine who s also a big speed dealer moved in, so I did speed for another four months, just constantly. I couldn t pay any of my rent, ever, so moved out and moved in with Lenny on 45th. I was just like, Can I just move in for a month? I ll just get my shit together, I ll move out, or I ll move to a different couch. They were like, No problem. They re all friends of mine. I just kind of ended up there for nine months. I got food stamps so I was kind of able to support myself. I only stole a little bit of their food. I was on G.A. and food stamps. Then Shashana called me up from Fairview and said she had a room for $150 a month. I had to go and beg my father for money. I moved in there. At this point I wasn t really doing speed. I keep mentioning speed cuz it s a big part of my fucking life at this point, being high. Got sick of the fucking mess there after nine months, and moved into the house where I m living now. So... Fields Of Shit. Grant s old band, Animal Farm, I went to go see them at the Hoffbrau. I figured they d suck. They were the best fucking band I d seen in like four years. I was almost crying, it was so fucking crazy. They reinspired me to fucking live again. And then Grant moved out here, and I was like fuck, I want to be in a band with this guy. So me and him and Shashana and Jerry and this guy Mike Straight got the band going. We didn t get along very well with this guy Mike Straight, so we got Mike-o the Psycho (Filth).

MRR: Do you want some more coffee? I m curious about this: You mentioned work. You work at Punks With Presses. What do you think about working? What to you think about having a job? And what do you think about working where you work?

Jake: What I think about work is that you can either work and have some money or work and not have some money. Since I choose to work, I m not going to let my life get fucking destroyed by it. So I look for jobs, not necessarily that I m going to enjoy, but that aren t going to fuck up my brain. I understand the whole thing about hating work, but I think it s better to tolerate it. It s one of the choices you have.

MRR: In tolerating it, choosing something you at least don t mind doing? Working for good people?

Jake: Yeah. What I did for a few years is roast coffee. Then I got sick of coffee. I worked for this placed called Vantastick for a while, driving around disabled people. It was awesome. It was a crazy job. I would have never met that social subgroup, ever, and I got to, so it was cool. Then I did little fucked up jobs. I d been bugging Jux (Punks With Presses) for like a year, and he finally had one for me. Working there, well--Jux is kind of a stress case sometimes. He s enough of a friend that he doesn t try to hide any of it, but when we re there he is the boss. When he stresses out he kind of treats us kind of like shit once in a while, and because he s a genius, like a crazy mad-scientist type, and my brain works completely different from his, I think he actually thinks I m somewhat of an idiot. But overall, I ve dealt with way worse bosses, and he s also really cool a lot of the time.

MRR: When you call him a super-crazy genius, how do you compare the way your brain works to the way his works?

Jake: Ok, like on Filth tour a lot, we d be in a park waiting for the show to happen, and I d look over at the guys and they d be staring off into space, and I d be like, What are you guys doing? We re thinking. I don t THINK that way. If I have a problem and I know I have this problem, I think my brain works without me knowing about it. In a week or a day or a month, I ll all of a sudden know the answer to it. That s why Jux can make a glue machine out of a staple gun; I could never do that. I come up with answers to my problems in a really unstressful way cuz my brain just sort of works on it while I m not knowing about it. I like that. For a while I had really bad insomnia. I d gotten into one of the few fights of my life--like a brawl--and my brain couldn t stop thinking about it. I think that s what a lot of people go through. Fuck that! I d rather have my brain work on its own and come up with the answers for me. I was talking about this with Jux: I came to the realization that--and this sounds really bad, but it s not--once you ve been into punk rock long enough, either you leave or you realize you ve been in it so long you have nowhere else to fucking go. So you hopefully do what you can to continue it, where you personally want it to go.

MRR: See, it seems to me the people who are in it for life, whatever that means--people who are beyond punk as a phase--they re in a band, they do a zine. Suddenly they re like 25, or 28 or 30 and start to make money off it. Not in a weird, bad way; Punks With Presses is probably a good example.

Jake: In one way, I almost hate punk rock businesses. But also I think that the only reason a lot of them can exist is because of mediocre music. I think most of the stuff Jux prints up is really mediocre. Another example is Fat Wreck Chords. Have you seen their office? I thought Lookout office was a penthouse. Fat Wreck Chords place is crazy. I

don't think you can make that kind of money off bands who won't charge very much, bands who won't play anything unless it's all ages, bands who don't want to stay in hotels, bands who charge less for CDs than record stores want them to. The mediocrity in a way helps support some of the smaller bands. Some bands really do it nicely, like Fugazi. I hate Fugazi, but I like what they do. Citizen Fish are a great example, too.

MRR: Clarify this thing about the mediocrity of the bands...

Jake: For instance, Punks With Press do all this business for shitty bands. Like Lookout has this band called Sq_uirtgun--I haven't heard their music, but I saw their posters and read their description, and I can already say I hate them--and I guess they do a lot of business. Because Jux gets money from Lookout for doing that, he can print up, say, Dystopia posters for cheaper cuz he gets money from these other sources.

MRR: That's a good point to be made.

Jake: No matter what someone's music sounds like, if all they're singing about is girls, you know, you can just listen to mainstream music. I mean, I like some mainstream music, but I know it's mainstream, and I'm not listening to punk rock to hear that same shit.

MRR: That's a lot of what punk is right now, too. It's not even PUNK, but it's all associated.

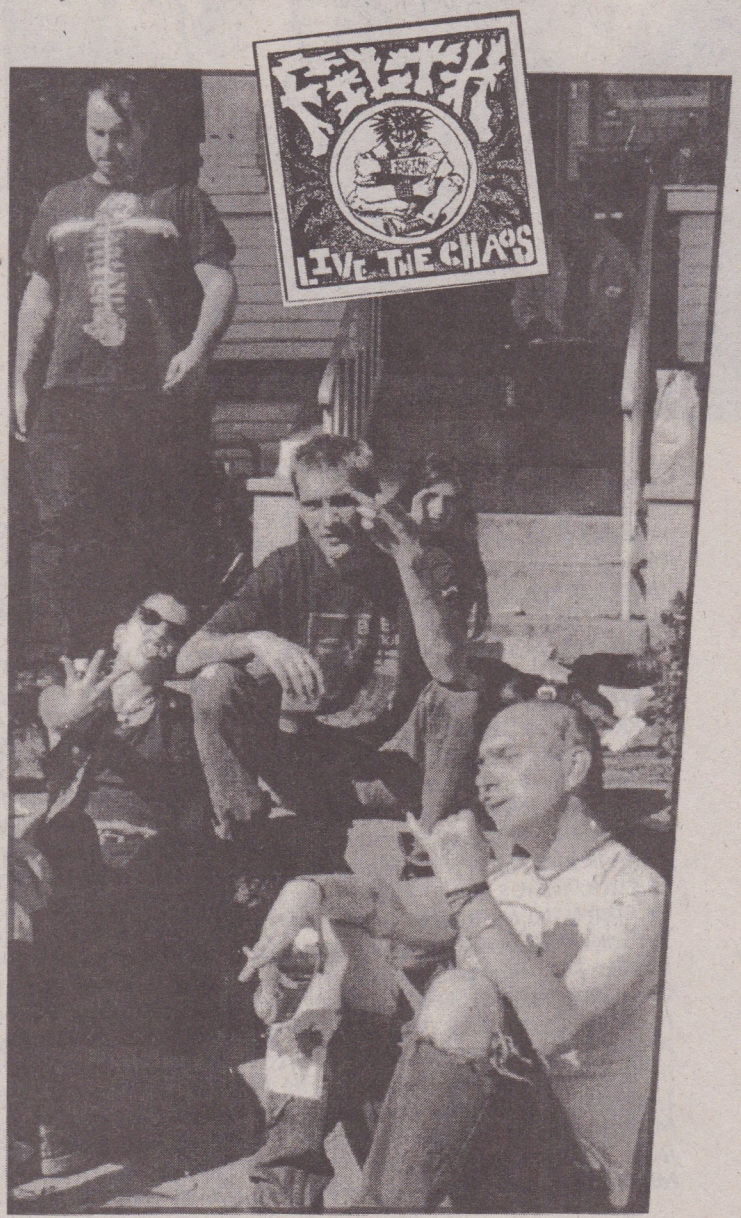
Jake: Yeah, I don't consider it punk rock.

MRR: Yeah, it's totally not punk. Umm, what has Gilman St. meant to you over all these years, and what did it mean vs. what does it mean today?

Jake: I liked when Gilman first opened cuz as opposed to the shows in the past in the Bay Area you felt a little safer there. You would go to the Farm and there'd be 300 punks there and 10 skins would walk in and intimidate everybody. Gilman had a little more sense of unity. Even if no one knew each other, they still had enough of a sense of unity to help you if you were being fucked with. I liked all that about it. I think the only reason I worked there the first couple years is because I liked the people who were there. I liked Tim a lot, Kamala worked there... The main thing that Gilman did for me personally is--they don't know about this: I'd work the door and then I'd count the money at the end of the shows. See, at that point in my life, I had stolen from my parents, friends. Money and shit like that. Gilman helped me know that people trust me, and because of that, it helped me be able to trust other people.

MRR: That is so cool.

Jake: As for Gilman now, I can only speak from a total outsider... maybe it's exactly for them what it was for me... but I think Gilman's gone on too long. I think Gilman's helped tear down the punk scene in the East Bay by having a constant place to play shows. Before, when clubs would close down people would force something else to start happening. I think the safety of Gilman does nothing to help out the integrity of people that are involved in punk rock. Like I think it really matters for your dedication to punk rock to have to get through getting your ass whooped when you're a kid by other punk rockers or other people. You know if you're getting your ass kicked and you stick with it, it's something you really want to do. But if it's just a funny little place to go and you're totally safe, it's nothing, really. I used to go to every fucking show. Now I only go to Gilman now if it's a show I really want to see. Also, playing Gilman is still really great; it's one of the best places to play. But I'd lean toward the side of wanting to burn it down.



MRR: The East Bay... You would never live in The City, would you?

Jake: No, but not for any of the joking reasons I've said in the past. A lot of people have turned the whole East Bay/West Bay thing in to some serious thing. I think it's fucking ridiculous. No, for me it's the same reason I've never traveled except on tour, which is cuz by nature I'm a total homebody. And that home is the East Bay. I just stay there. That's what I like. I like the rudeness of Oakland.

MRR: Are you an anarchist?

Jake: I'd say I'm an anarchist in the real sense, in my real sense of what anarchy is. Which is, America is never going to be anarchy. The only reason anarchy could ever work is through education, and that means on a child level. You'd have to get rid of every social construct against boys and girls in order to teach people how to get along no matter what they

are. I don t think I d ever say I m an anarchist, but if someone asks I might say yes. I try to treat people like we are living in an anarchy. Which is: if you have a belief I don t agree in, maybe I ll argue with you, but I m not going to fight you and I m not going to kill you, and I will try to treat you as well as I can. And I ll try to pass on those beliefs to what friends I have.

MRR: Do you feel, with the punk years you have under your belt, that you re getting softer or toughening up?

Jake: I think I could very easily get soft-sounds like some sort of NYHC thing, but I try not to. That s why I try to go out and meet these newer people who have no interest at all in meeting me. Like when I was growing up, there s this thing that you said hi to a punk rocker no matter what, cuz you were one of the few. I try to say hi to some of the kids, and they re like, What the fuck is this guy doing? I m trying to meet new people, to get fucked with by them. I see a lot of my friends softening up, and what I mean by that is that they ve stopped learning. They ve stopped dead in their tracks. They re comfortable... They re scenesters in the punk scene... They know everybody, but they actually really don t know everybody... Because of stopping, it s like they re reverting into strange things of their youth. Not so much racism, cuz I think racism is a lot less acceptable than sexism is, for some weird reason. Like a lot of people will say bitch now, but none of my friends will say nigger. I think there s some truth to the fact that words do change their meanings. I think a lot of the definition of bitch is not woman anymore; some of it still is--it matters how you say it. But how you act--some of my friends have this weird gangster act they say once in a while--if you act a role long enough, you will eventually turn into it. A lot of my friends are reverting, turning back into fag-hating, women-hating people. I don t thing if you stop growing you stay fine, you stay where you are; you go backwards. I totally have the potential to get soft cuz I am so fucking lazy! I m getting more pissed off in different ways. As opposed to just reading lyrics, which is a fucking great start, I go on to books that explain the things in there, like Noam Chomsky and so forth. So not just like smash the government, but see the tiny things the government is doing. I m really quietly more and more pissed off.

MRR: If you could assemble the perfect band (and maybe you re in it), who would you hand pick?

Jake: That s what I did with Fields Of Shit.

MRR: Let s talk pornography for a second. What s your take on it?

Jake: I don t know, but I can elaborate on that. I ll just say first off that I like pornography, but at the same time I know the reasons against it. It s a weird combination for me.

MRR: When you say you like it, does it turn you on? Is that what you like about it?

Jake: Yeah, it turns me on, but it doesn t... What I find in a woman I fall in love with or want to be with is not what I find in pornography. Let s get really personal here: I think the sex and solitary masturbation are kind of separated. They re two different things. In the real world, I don t desire women from magazines. But like most male children, I was into it when I was a kid--like I found my father s stash and shit. That still doesn t really explain what I think about pornography. What I trip out on with pornography is that it ll hit me that these people are getting paid to fuck. That s really fucking odd. Not as much the men, but I think the women in it don t think they re being used or oppressed by society in pornography. That s because once you get to 10 or 15 or 18 years old, and you haven t had anything to break you out of it, you don t know when society as a whole is putting you down. I think this is a lot harder for women. On a really deep level, I think it s really oppressive to women, just like most of society is. On a conscious surface level, to the women it s not. But I don t know why I like it; I think it s kind of weird that I like it. What I try to do is be really open about it, especially with whoever I m going out with, to hear their side. I m glad it doesn t make me want to go out with fucking Christie Brinkley or whatever. And I definitely don t think women in it are the perfect women. The perfect women are ones that are all fucked-up looking, you know what I mean? Interesting-looking people are way better. Like you re beautiful cuz you re all interesting. What do you think?

MRR: What do I think about your take or what do I think about pornography?

Jake: Tell me you think about pornography. Maybe it ll give me something to think about.

MRR: There are so many complicated views on this, but I think that my version of what I think feminism is doesn t

give pornography a lot of space. It seems to me that it will continue to perpetuate a certain commodification of women, and that I fear. The objectification... There are different ranges of pornography and different arenas to the porn industry. The stuff that s more pornographic as opposed to anything coming close to erotic --eroticism is totally awesome and cool--like when I see something in that gray area that crosses the line for me, I get really bummed cuz I feel it s implicitly tied to the ongoing power struggle between the sexes. I try to ask, what is it about what we re doing that allows for this space? Why is it a business? Why can women make a lot of money doing this? That s why a lot of women do it. And then they use that as their feminist slant: I m making money off all these men who like this stuff.

Jake: It s this weird combination for me because before I met a woman ever in my life, pre-teen or whatever, I found my father s porn stash, and I got into it. That combined with meeting really strong women. One thing that s good for me to think about is that even if it doesn t cause me to objectify women, it does cause it in, if not some, most men. Me supporting something that doesn t necessarily affect me but fucks up other people is still wrong. In the end, I think it s pretty fucking lame of me, and it s something I m still figuring out. It s pretty deeply rooted in me.

MRR: If we all had a different, more healthy view of sex and of women and it somehow wasn t patriarchal in the first place, then maybe it would all seem better.

Jake: Yeah, but you probably wouldn t have at least as much pornography if women were equal. Because for a lot of men, that s the turn on.

MRR: Do you consider yourself a feminist? And what s your definition of it?

Jake: I don t think I m a feminist, but I also don t think that s a lame word, like what a lot of people have turned it into. I ve had enough good friends and I ve also gone out with enough destroyed women to know that women are fucked in America and in most places. A lot of people that we know may be doing pretty well mentally, but as a whole women are just fucked over. Men get fucked over in different ways. We get conditioned to be confident, as opposed to being conditioned to be unconfident. I ve listen to the women in my life, like strong women who tell me certain things. The first woman I was in love with in my life, the first woman I went out with in my life, she s not what you would call a feminist, but the fact was that she totally was. She was a really strong type. For example, one time we were driving around, and it wasn t because this woman was a woman-just because somebody was there, I screamed at them on a dark street. And my girlfriend pointed out that that woman probably fucking walked home scared the rest of the night because some man was screaming at her from a dark street in a car. Although I was born into it, and, except for the pornography part, I ve tried my best to not be part of a society that fucks over women, I still think it s men s responsibility to teach women that not all men are fucking assholes. And to teach women that they don t have to be scared. Even more important, women have to teach men to teach them these things. That s the only thing you could call feminist in me, that I just try to listen to people and try to decide what s right and wrong. There s also a lot of scary things about it. Not so much now, cuz I m getting more pissed at things, but I used to walk around smiling and looking at people. I started to notice that when I looked at women I would get the feeling that they thought I was trying to pick up on them. Since I don t want that to happen, I have to do what I think is right to make women not feel like that.

MRR: Well, knowing you, I d say, Sure, Jake is a feminist. What about that tag makes you go, No, I m not. ? Cuz if you re respecting women and you ve got all these ideas that counteract the status quo, chances are you re on a feminist perspective.

Jake: I guess the only reason that I didn t say I am is for a lame reason: because I m not perfect. But nobody fucking is, so, sure, I ll be a feminist.

(Talk ensues about The Beauty Myth and Backlash.)

MRR: Is there anything I haven t asked you that you want people to know, about what you or about what you re doing?

Jake: Well, I m doing Fields Of Shit, a band, and that s it. We don t sound anything like Filth, so don t listen for that shit. I just really want people to read, as opposed to watch TV. Watch TV definitely, but then read something that opposes what you ve learned on TV. Cuz the only way you re going to learn something is... if you read something from the right, cool; if you read something from the left, cool. But they re both fucking wrong. You have to put them together and figure it out for yourself. Then you ll get the only answers for yourself, by reading everything you can about a subject.

MRR: Excellent. Thanks, Jake.

Jake: Thank you.

MRR: Ooo, one last thing. We ve been talking about this interview for a couple months now. I went on tour, I m splitting town soon--you probably thought I sold you out. Then I heard Jesse (Blatz, The Criminals, etc.) was going to do this interview, so I had to call you up and make new arrangements. So... why would you opt for Karin Gembus over Jesse Luscious?

Jake: Because, well, one reason is that you did the first Filth interview in Maximumrocknroll--well, the only Filth interview in Maximumrocknroll! And I think that Jesse wanted an interview about spikes and studs, and I know that you didn t. Although in an indirect way, everything we talked about has to do with spikes and studs. I just think you re smarter or something...

(We laugh.)

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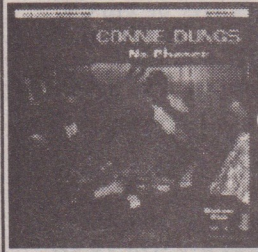

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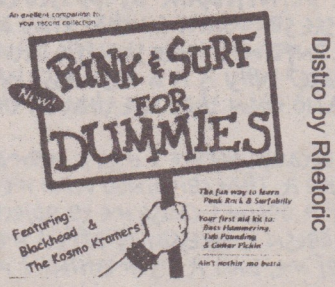

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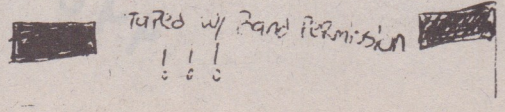

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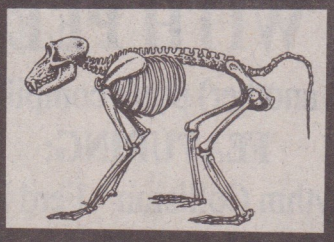

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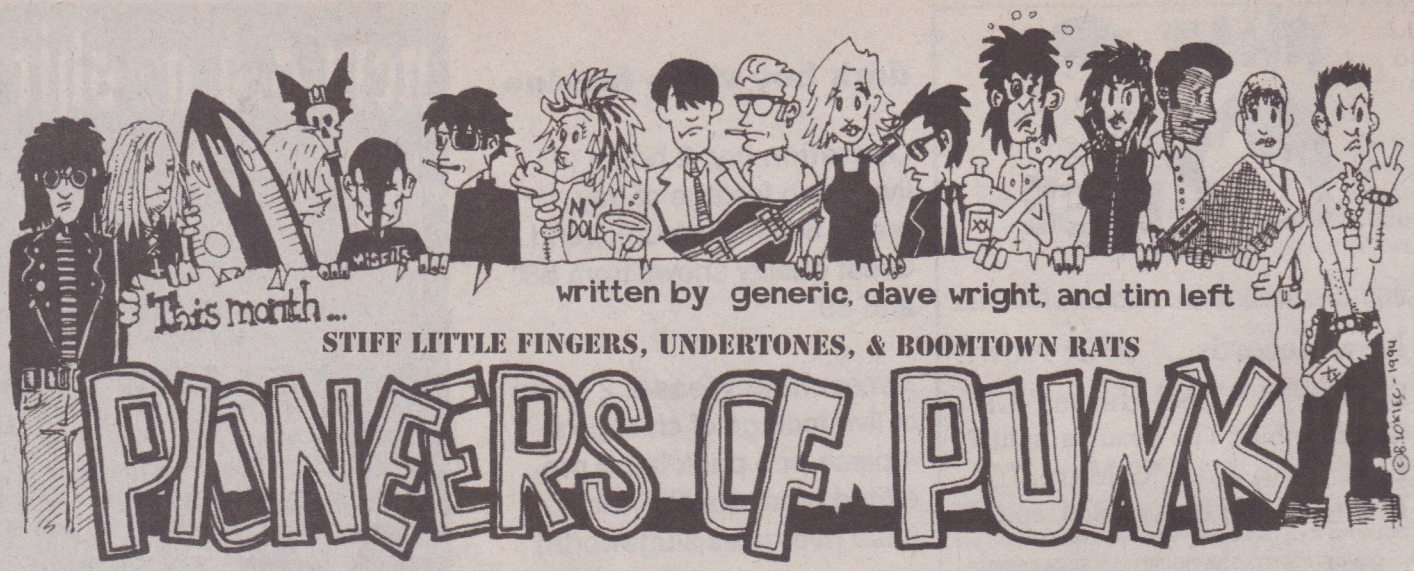

written by generic, dave wright, and tim left

STIFF LITTLE FINGERS, UNDERTONES, & BOOMTOWN RATS

PIONEERS OF PUNK

According to sources, the initial exposure Ireland got to punk rock was when The Clash opened their '77 Autumn tour in Belfast. The Ulster Hall was to play host. Yet, due to lack of insurance coverage, the show was cancelled at the last minute. The angered fans vented their frustration through rioting. Windows of the hall were smashed, objects were hurled at the Clash's vehicle as it left the city, and there were several arrests. Fulfilling their commitment, the Clash returned to Belfast to play the Queen's University Student Union. Though armed police were positioned for more outbreaks of violence, none occurred.

By the time Strummer and the boys hit Eire's shores, a new wave of Irish bands were forming from the wake left by early '70s stars such as Thin Lizzy's Phil Lynott, who was a patron of punk or as he called "third generation" rock. Lynott was in a side project, The Greedy Bastards, with Steve Jones and Paul Cook of the Pistols and Johnny Fingers and Bob Geldolf of The Boomtown Rats.

The Rats were one of the first of these Irish "third generation" rock bands. They came together in Dublin in the mid '70s. Bob Geldolf, their one time manager, lead singer, and later an eighties media figure, has always professed the Rats were not a "punk" band. Who's to judge and, frankly, who cares? They were basically a successful new wave group, whose early records and achievements do deserve mention. Their single "Looking After #1" was the first of the "third generation rock" releases to make it on the BBC Radio One playlist.

In September of '77, the A&R man of the Rats' US label, Mercury, sent radio programmers copies of "Looking After #1" contained in a sleeve of a freeze dried rat in a plastic bag. This totally backfired. The Rats were pissed, management was pissed, Mercury was pissed, even the US Postal Service was pissed(the bagged rodents were considered hazardous material). This did not incite Ratmania in the US. Mercury were trying to promote the Rats as a punk band. The American punks disregarded the Rats and radio programmers were turned off by the "punk" label. The Rats certainly don't merit a complete discography. They had a couple of worthwhile singles, that's about it.

Taking their name from a Vibrators' song, Stiff Little Fingers, came roaring out of their home town of Belfast. Whilst English punks generally paid lip service to the brutality and violence of growing up with no future in London; SLF sang and spoke about desperate violent times in Northern Ireland where Catholic and Protestant factions were waging war on one another.

In '78 Jake Burns(lead guitar/vocals) had this to say in an interview with the New Musical Express; "Punks in England complain about hassles in the street. But they've never seen hooded men at a barricade. Their cops don't carry submachine guns."

Stiff Little Fingers pulled it off. Their music was fiercely politically driven with melodic hooks that were deeply rooted from old Irish melodies. With the vocal styling of Burns they could scathe with such rants as "Alternative Ulster" and soothe with such melodic gems as "Listen".

"Suspect Device", their first single, was released on the band's own Rigid Digits label. Following its release the band went on the search for a suitable record company to distribute them. They found a

deal and were set to sign with Island records in June of '78. All Fingers quit their jobs and moved to London. Island withdrew their offer at the last minute.

Shortly thereafter they were picked up by Rough Trade, an independent label in London. Rough Trade released "78 Revolutions a Minute" with "Alternative Ulster" as the A side, a true classic. SLF were available all over Great Britain.

In January of '79 drummer Brian Faloon was replaced by Jim Reily, a childhood friend of Burns. About a month after the line up change, their first LP, Inflammable Material was released. This contained the A sides of the first two singles as well as future Finger favorites such as "Barbed Wire Love", "Breakout", a Bob Marley cover "Johnny Was", and the venomous "Rough Trade" which was an attack on Island records and the record bosses "sitting snug in London offices" and being "betrayed by lies".

In August of '79 SLF, though being courted by Virgin, Pye and CBS, signed to Chrysalis because of the labels willingness to give the band the complete musical control which they demanded. Their first Chrysalis LP, Nobody's Heroes, was released in '80. The album features the title track, "Wait and See" and a cover of the Specials' "Doesn't Make It Alright".

The band dissolved a couple of records and years later, but never lost any of their vitriolic nerve and penchant for vibrant melodies.

And now, from the town of Derry, there was the Undertones who were touted by Trouser Press as and possibly were "the best band ever to come from Northern Ireland." Their line up consisted of Damian O'Neil-lead guitar, John O'Neil-rythym guitar, Bill Doherty-drums, Mickey Bradley-drums, and Feargal Sharkey-vocals.

Their first release was "teenage Kicks" on Good Vibrations in'78. After BBC legend began playing the song on his radio show, the British record companies came looking for these young Irishmen. All of the offers were handled by Sharkey, who was acting manager of the band at the time.He negotiated a five year recording deal with Sire records.

The following year gave the Undertones a number of firsts. In May, "Jimmy Jimmy" was their first top twenty hit in the UK . Their self titled debut album hit the shelves the same month. It featured such classics as "Here Comes the Summer", "Jump Boys" and "True confessions". In July the band played their first US shows opening for the Clash. Their American status never matched or even approached that of their English touring brethren.

April of '80 brought the Undertones their biggest selling UK lp, Hypnotized, and their biggest hit single "My perfect Cousin". In October they formed their own label, Ardeck, as a subsidiary of EMI. They were dissatisfied with their lack of popularity outside Britain and did not renew their contract with Sire, which signalled the end of Undertones as an excellent punky pop band, their eventual dissolution in '83 and Sharkey's career as a pop star.

UNDERTONES

Teenage Kicks (ep) 9/78(Good Vibrations)
"Get Over You"/"Really Really","She can Only Say No"(7")1/79(Sire)
"Jimmy Jimmy"/"Mars Bars"(7")4/79(Sire)
The Undertones(lp)5/79(Sire)
"Here Comes the Summer/"One Way Love"(7")7/79(Sire)
"You've Got My Number"/"Let's Talk About Girls"(7")11/79(Sire)
"My Perfect Cousin"(7")1980(Sire)
"Wednesday Week" (7")1980(Sire)
All Wrapped Up (lp) 12/83(Ardeck)

STIFF LITTLE FINGERS

"Suspect Device"/"Wasted Life"(7")3/78(Rigid Digits)
"Alternative Ulster"/"78 Revolutions a Minute"(7")10/78(Rough Trade)
Inflammable Material(LP)2/79(Rough Trade)
"Gotta Get Away'/"bloody Sunday"(7")4/79
"Straw Dogs"/"You Can't Say Crap on the Radio"(7")9/79(Chrysalis)
Nobody's Heroes(lp)1980(Chrysalis)
Hanx!(lp live)1980(Chrysalis)
Go For It(lp)1981(Chrysalis)
Now Then...(lp)1982(Chrysalis)
All The Best(lp)1983(Chrysalis)

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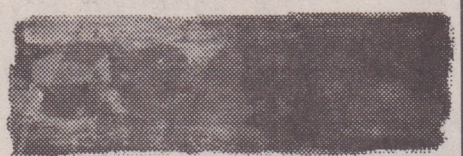

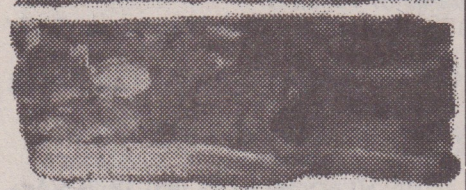

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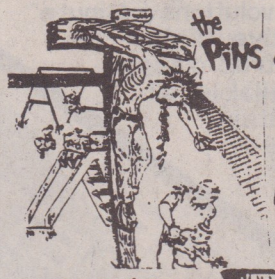

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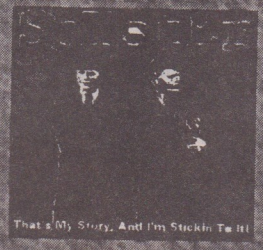

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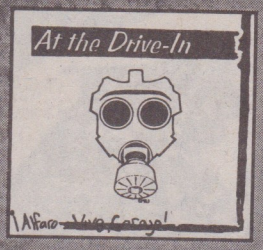

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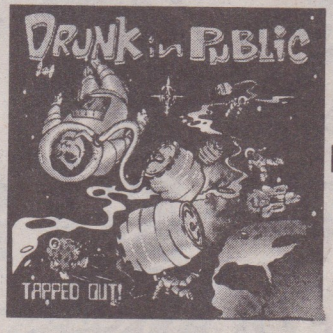

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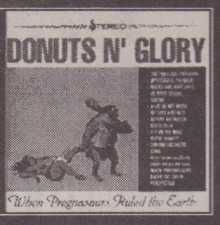

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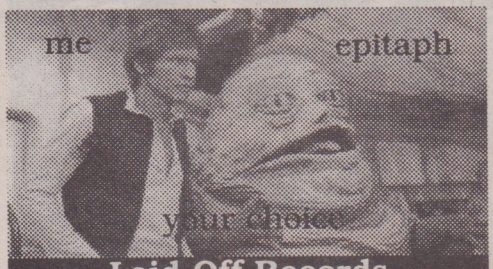

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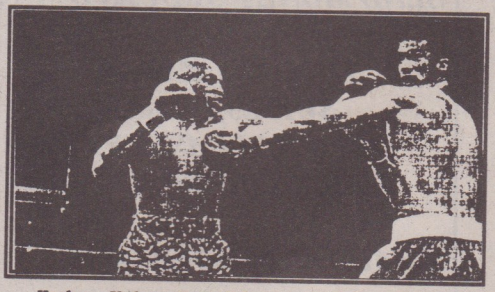

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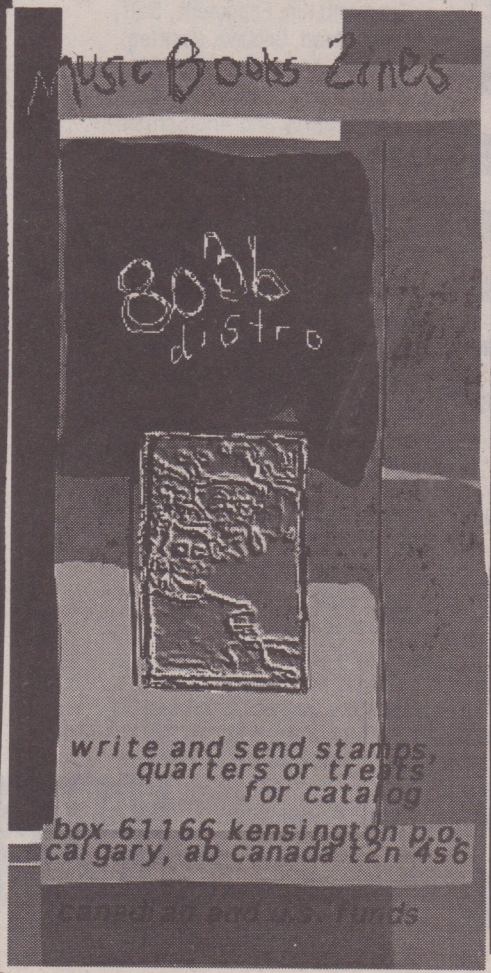

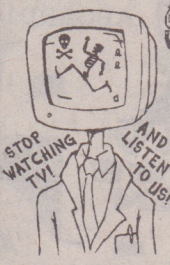

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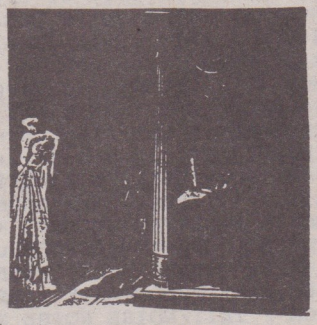

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MRR BOOK REVIEWS

Young Adam • Alexander Trocchi
152 pages • $14.95
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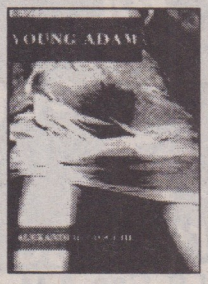

Young Adam is the kind of book where the introduction is more interesting than the actual text. You understand why the book is important, you're glad it exists, but you don't honestly enjoy reading it. In fact, halfway through you wonder if you could get away with stopping right then and there and cribbing the rest of your review from the inspired introduction. But of course that would be dishonest so you'd never do anything like that.

However, if you were to only read John Pringle's introduction you would get a more scintillating storyline than the story itself, in the form of the literary life of Alexander Trocchi. Trocchi established his personal legend in the 50s and 60s as a drug addict, pornographer, and radical writer. In fact Trocchi so fully entrenched himself as an alienated outsider that comparisons of his writing to Camus' *The Stranger* were inevitable. When *Young Adam* was first published in Britain in 1961 the New Statesman scornfully quipped, "One half expects to see 'Camus was here' scrawled on the peeling plaster." As if this wasn't enough, the young writer was "expelled" from Scottish literature during the 1962 Edinburgh Writers' Conference where "the only clear statement of artistic intent Trocchi made that day was 'I am only interested in lesbianism and sodomy.'"

Young Adam would actually benefit from a healthy dose of wholesome homosexuality. Instead the "plot" proceeds along a relentless trajectory of its narrator's self-obsession. Joe is a hired hand on a Scottish barge. During the opening pages of the book he helps dredge the corpse of a young woman out of a canal. Only later in the book (see, I did keep reading it) does he casually mention that he had a relationship with her, and later still (see, I even finished it) that he was present at, and possibly responsible for, her death.

Joe also describes with ruthless detachment his relations with two other women. The first is his boss's wife, whose heavy "flanks" and "haunches" he avails himself of unscrupulously. While still involved with the equine Ella, he helps himself to her sister Gwendoline, despite the fact that he has described her as similar to an eel and a tadpole. He also comments that she has "the kind of pallor which makes you think of sickrooms and flannel underwear. It occurred to me that she would probably have T.B." Given these unappetizing descriptions of sexual partners, it's hard for me to imagine Trocchi making much of a living writing pornography.

Where Trocchi does succeed is in creating an unflinchingly dismal atmosphere. *Young Adam* is a creepy little book. The barge dragging through the narrow fetid confines of the canal serves as an accurate analogy for the tediousness of the everyday and the alienation of post-war Britain. Trocchi tweaks ordinary details into something oddly disturbing. Take the image of a dark church spire outlined against the sunset. Most people would see this as an image of spiritual or at least picture-postcard value. But no, Trocchi describes it as "a witch's hat in a haze of blood."

The creepiest part of the book is not what is said, but what is left unsaid by Joe. The hysteria bubbling beneath the narrator's crafty calm is reminiscent of Edgar Allen Poe's *The Tell Tale Heart*. In Joe's muted, neurotic world there is no morality, no remorse, no significant sense of the past, and in the fine tradition of youthful British despair, No Future. Throughout the book you get the feeling that key details are left unrevealed, that Joe is half-liar, half-lunatic, or both.

Maybe this is my problem with the book—I'm not really interested in deconstructing despair or getting inside the mind of a crazy person. I live in San Francisco and if I want to see despair or know what's going on with a crazy person all I have to do is leave the house. In fact, sometimes I don't even need to leave the house, but that's another story.

The quotes on the book's back cover show the publishers' awareness of the mixed feelings the book evokes. Lauded authors William Burroughs, Norman Mailer and Allen Ginsburg ejaculate accolades such as "compelling," "brilliant," and "pivotal." However the final word is given to Scottish poet Hugh MacDiarmid whose curmudgeonly comment is, "Cosmopolitan scum! A writer of no literary consequence whatsoever." I'm afraid I veer a little closer to MacDiarmid than the blowhard Beats. True, there is a slow, sparse stylishness to the book, but floating female corpses and a lack of storyline can only take you so far. Even *Twin Peaks* got canceled eventually. — Melissa Klein

The Golden Age Is In Us • Alexander Cockburn
435 pages • $17
Verso Press • 180 Varick Street • New York • NY • 10014

It's best if a review lays all prejudices and biases out first thing, so that the reviewer can't be accused of promoting a secret agenda while claiming objectivity. I make no such claim: I'm a long-time fan of Alexander Cockburn. The American Left (if we can pretend that such a thing exists) is deeply infected with moral cowardice, intellectual rigidity, and a sycophantic desire to play with the big boys in the media and Washington. Cockburn not only stands in stark contrast to this state of affairs, he actively resists it. His writing in the *Nation*, the *Anderson Valley Advertiser*, and other periodicals spends at least as much time attacking leftists for their posturing and ineptitude as it does the moral corruption of the Establishment.I sometimes disagree with the man (and sometimes I think he's just plain wrong), but there is no denying his integrity or his intelligence; Cockburn has made an entire career out of his intolerance for bullshit, whether from his friends, his enemies, or himself.

That being said, I approached *The Golden Age Is In Us* with great trepidation. The book is a collection of Cockburn's journal, letters, rants, and meditations covering the period from 1987 to 1994. More often than not, the publication of such private writings represents the most flagrant kind of narcissism, as though the writer considers his most trivial thought to be worthy of immortality. Despite my admiration for Cockburn, I was afraid that this might be the point where he was finally tripped up by his own ego.

Fortunately, this is not the case. It's true that *The Golden Age* includes bits of self-indulgence like a letter from Cockburn's doctor to his auto insurance company, but this kind of irrelevance occurs only two or three times in the entire book, which is a hell of a good batting average.

What makes *The Golden Age* so compelling is Cockburn's ability to interweave personal, political, and historical issues, so that their relevance to each other becomes clear. In describing the effects of the Loma Prieta earthquake in Watsonville, California, Cockburn emphasizes how the quake made the geography of class visible to the naked eye: the houses of the rich, with their solid, well-designed foundations survive, while working class homes twist and slide off their concrete slabs. Cockburn also points out that not all victims are considered to

be equally worthy of charity by the authorities: "Up the road in Santa Cruz, the homeless... seized their chances. As the doors of an earthquake relief shelter opened, they hurried in. Three days later officials booted them out, angered that a respectable disaster should be exploited in this disreputable fashion. In fact... a large part of official emergency procedures are exercises in containment of potential political upheaval. Vested authority understands the seditious solidarity generated by an earthquake, which reminds people as forcibly about social foundations as about the frailty of houses just resting on their pier blocks."

Two of the most fascinating issues that recur throughout the book are Cockburn's critiques of the child-abuse hysteria that struck America in the late eighties and the obsession of liberals with the death of John Kennedy. Cockburn covers both these issues extensively, in the process garnering some vicious attacks from fellow leftists unable to stand the thought of having a strong light shined on their pet causes. Cockburn's analysis of the child-abuse hysteria is concise and fascinating, showing both the absurdity and the horror of the whole thing. Especially interesting is his description of Janet Reno's use of Ileana Fuster, a 17 year old Honduran woman, to promote her career as Dade County prosecutor. Reno assaulted Fuster with a barrage of psychiatrists, lawyers, cops, and jailers for over a year until she "confessed" that she and her husband had molested several children. Cockburn says that: "If outlined in a human rights report, the methods endorsed by Reno would justly be called brainwashing. They included isolation, quasi-hypnosis, conditioned response, and kindred mind-bending techniques." Ileana's final reward for her cooperation was a ten-year prison sentence, commuted to deportation to Honduras three years later.

In turn, Cockburn's reward for writing on the repressive aspects child-abuse investigations like the one above was contempt from liberal true believers. In his entry for February 26, 1990, Cockburn tells of going to Reed College to give a keynote address on "Perspectives For The Left in the 1990s," only to find that the students had declared him unfit to speak due to his rejection of "ritual abuse" as a real phenomenon. "What really set them off was my demand that the accusing tots should be jailed for perjury," Cockburn says. "This has caused some 'alternative' papers to drop my column."

Even more compelling are Cockburn's attacks on the JFK assassination industry/church, especially Oliver Stone's film. It has become a matter of faith among leftists that a) JFK was killed by secret powers within the government, and b) it matters. Even if the first point is true (and there is little real evidence to back it up), it's irrelevant to today's politics. The delusion of Stone and his fellows in the assassination game is that Kennedy was the golden-haired boy who would have changed history and saved us from the corruption that rules America today. This is bullshit, and Cockburn is one of the few on the Left to make a habit of saying so in a clear and rational manner. In his entry for January 3, 1993, he describes it as a "fascist yearning for the 'father-leader' taken from the children-people by conspiracy." This statement is horrible in its truth because it applies not only to the issue of Kennedy's assassination, but to deeper questions about why the American Left has collapsed so dismally; systematic analyses have largely disappeared from leftist rhetoric, replaced by a desire for individuals who are stronger and nobler than us to lead us to our glory. People like Oliver Stone, Dave Emory, and Daniel Sheehan have turned the dialogue away from the study of capitalism as a system to the machinations of individuals; the ideal of collective action has been replaced by the cult of personality, in essence a rejection of democratic ideas. Cockburn describes the efforts of conspiracy devotees as a quest for a "golden key" which in a burst of revelation "will suddenly render the overall system transparent and vulnerable." In other words, if we can show that Kennedy was iced by the Man on the Grassy Knoll, or that Bush made a trip to Paris to rig the 1980 elections, we can reform the system into something good, wholesome and true.

Bullshit. This is a reactionary argument, one that denies that these are symptoms of a corrupt system rather than its cause. Cockburn recognizes this, and does a brilliant job of exposing it.

All this is only the tip of the iceberg; Cockburn also deals with NAFTA, eugenics, racist environmentalists, the French Revolution, the death of his mother, the Irish Potato Famine, Catharine MacKinnon, and John Stoltenberg's penis, among other things. It's fun, angry, and sad. In only a few pages, Cockburn is able to produce more incisive and enlightening than Gore Vidal or William F. Buckley could in an entire years' worth of columns. *The Golden Age Is In Us* is one hell of a good read, whether you're browsing casually or reading straight through. — Chris Hall

The Clash: Retrospective • Agent Provocateur
120 pages • £14.99
Retro Publishing • POB 5 • 16 Notting Hill Gate • London • W11 3JE • UK

People can obsess about the most unlikely things. Some might memorize baseball statistics dating back to the Eisenhower era, some might collect miles of neatly-rolled barbed wire, others might develop a fixation on the first punk rock band to ride its way into the American Top 40 and stadium touring circuit, the first band to be branded sellouts by the punk scene at large. "The Only Band That Matters," as they referred to themselves.

Despite the Clash's eventual decline and dissolution, there are still plenty of people who hold them as sacrosanct, the ultimate rock n roll band. *The Clash: Retrospective* shows the limit to which this devotion can extend. Aimed squarely at record collectors and other sociopathic weirdos, it compiles a complete discography of every record the band released during its existence— albums, singles, EP's, the works—as well as various reissues, compilations, and bootlegs. It's all useful if you need to know the differences between the German, Spanish and Japanese pressings of the "Complete Control," and are interested that the "Combat Rock" was available in two separate picture-disc editions. And I'm sure some of you do.

As if that weren't enough, the editors outdo themselves by listing the date and venue of every known Clash show ever to have taken place in England. Excessive? Possibly, and by its nature it reads a bit dry—a problem with reference books. The editors include a quick timeline to put the information into some historical context, and commentary on some of their later, lamer material. It might not read like *War and Peace*, but it doesn't make claims of being anything more than a glorified checklist.

Releases of this type are usually met with a quick dismissal of "If you're into the band then check it out," though I don't know how necessary this would be to any but the most devoted of fans. Pennie Smiths' *The Clash: Before and After* is still the best book on the subject at hand, though I have to admire the sheer amount of labor that went into this—I only hope that the Nosebleeds' volume is handled with as much care. — Jeff Heermann

MRR BOOK REVIEWS

Electronic Civil Disobedience and Other Unpopular Ideas • CAE
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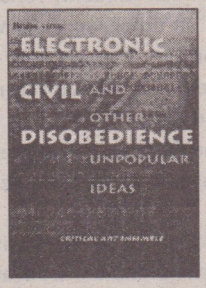


What good is storming the castle if the court has fled to refuge and has established itself elsewhere, power intact? It's like blocking the entrance to a Federal structure when the powers-that-be have been out of the building for some time, as dispersed, fragmented, and widely decentralized as the whole of Cyberspace. This collection of six essays from the Critical Art Ensemble (CAE) sheds light on some disturbing aspects of modern culture and offers some strategies to combat them. Three of the most interesting pieces are the title essay, which reevaluates the role of civil disobedience in an electronic world, "The Technology of Usefulness" and "Addictionmania."

While many aspects of traditional civil disobedience are still useful, CAE explains how the structure of power has changed in the last twenty years. "Even though the monuments of power still stand, visibly present in stable locations, the agency that maintains power is neither visible nor stable... Blocking the entrances to a building, or some other resistant action in physical space, can prevent reoccupation (the flow of personnel), but is of little consequence as long as information-capital continues to flow." The primary tactics of Electronic Civil Disobedience (ECD) are trespass and blockage—occupying electronic exits, entrances, and conduits to bring pressure on institutions "engaged in unethical or criminal activity." This second tactic creates a financial stress that traditional CD could never dream of and also brings the action beyond the local level. ECD involves the same non-violent principles as traditional Civil Disobedience—destruction of data, electronic assassination, and blockage of life-saving bases are not considered kosher forms of ECD.

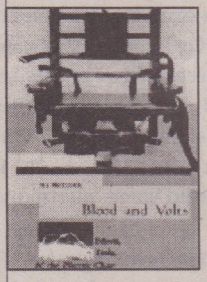
There are no "how-to's" provided here—that's left up to the discretion of the activists, whom, CAE rightly laments, are still primarily white, educated males. Spreading technological knowledge is, then, an obvious priority. Actually setting up a structure from which to launch organized ECD is where the whole idea seems to weaken. Organizing by political allegiance, creating multi-national alliances, and centralizing activity to fight a decentralized power are all deemed impractical. So CAE advocates the use of anarchistic cells—small groups of people forming their own communities, resisting from "the coordinates that it perceives to be most useful." How these cells would effect any kind of coherent impact, and to what end is never really explained. Instead we're told that "since revolution is not an option, the negation of negation is the only course of action." The authors would have done better to place their discussion in a real world scenario, with at least a few examples of successful/productive ECD. Without that, the notion is relegated to science fiction, where shadowy figures hack in darkened rooms. What they accomplish and for whom remains unclear.

In "The Technology of Uselessness," CAE asks, why make a VCR that can be programmed a month in advance when no one would want to do that? Hmmm. Perhaps, CAE argues, because consumers want what they perceive as the most for their money, even if that includes features that will never be used. Catering to this desire for uselessness, corporations comply by loading their products with useless gadgetry, gimcracks that seduce the bargain starved consumer. And the cycle begins. Military products of uselessness are even more agonizing. Take a missile system for example: "The bigger and more powerful it becomes, the greater its value. But should it ever be touched by utility—that is, should it ever be used, its value becomes naught. To be of value, it must be maintained, upgraded, and expanded, but it must never actually do anything." Countries who do actually make their weapons do things, Iraq, Libya, North Korea, CAE states, are punished.

The role of addiction in American culture is the subject of "Addictionmania." Does addiction hysteria allow the medical industry to exert a criminal hold on the population? Does better health equal better living? And what does it mean to have to define oneself by what one is not: "I am not an addict; I am not a sinner."? Interesting also is the notion that addiction has a class threshold. If a person with limited income goes out and buys one television after another, s/he will be classified as compulsive and in need of "management." Someone wealthier, "whose financial security would not be as quickly jeopardized, might be given more leeway; the wealthy are accorded the right to acquire excess in the form of useless objects."

While there are some powerful ideas in this collection, others are eclipsed by academic language. If you have the patience to sort through terminology like "antilogos," "liminal location" and "dialogic cultural action," more power to you. But even when a reader is receptive, jargon can be a serious turn off. If the Critical Art Ensemble is really interested in bringing in an audience wider than academics and the technological class (who are presently the best equipped for Electronic CD), they'd do best to get down to brass tacks and just spit it out. — Emily Soares

Blood and Volts: Edison, Tesla, and the Electric Chair • Th. Metzger
192 pages • $9
Autonomedia • POB 568 • Williamsburg Station • Brooklyn • NY • 11211



Mix an alcoholic ax murderer, a blood-thirsty state government, a bitter power struggle between Thomas Edison and Nikola Telsa, and a balanced examination of the morality behind the electric chair and the result will be *Blood and Volts*. Researched and readable, Th. Metzger easily jumps from the horrific to the historical, teasing the reader with details of the first person to be punished by electrocution, then taking an in-depth look at Edison and Tesla's careers before going back to the grotesque circumstances of the shocking (pun intended) state sponsored electric death.

In the late 1800s, hanging was the prominent method of execution, but the botched 1887 hanging of convicted murderer Roxie Druse (who shot, chopped and incinerated her husband piece by piece) appalled the public. Ordinarily the hangman's noose breaks the condemned's neck instantly, but in Roxie's case, she chocked to death on her own saliva after 15 agonizing minutes.

As Metzger writes, "That Roxie Druse died slowly and painfully was a genuine concern for legislators, but that she died shamefully, that her death reflected poorly on the State of New York, was a far greater problem." In the quest for a more efficient ways of killing, the state formed a Death Commission that reviewed five methods: the guillotine, the headman's ax, the garrote (an iron collar that quickly strangles its victims), the firing squad, and the gallows. All were rejected in favor of the as-yet-untried electric chair, which was seen as a progressive and humane technological marvel that would put New York and the United States at the cutting edge of the civilized world.

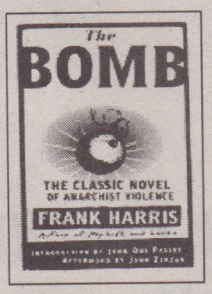
This drive to electrify state-sponsored slaughter dove-tailed neatly with the increasing electrification of society, led by Edison and Tesla. Edison and his company. General Electric, were championing direct current (DC), while Tesla and his main backer, George Westinghouse, promoted alternating current (AC). Both inventors had pioneered the respective current systems, and their companies were locked in a battle for electrical supremacy that mirrored many other battles between industrial barons (railroads, steel, etc.) of the time. But in a twist of strategy, each touted the other's system as the "killer current," a clear disadvantage when trying to sell cities a safe power system.

On March 29, 1889, William Kemmler, a 29 year old alcoholic wife-beating loser, butchered his girlfriend in front of her four year old daughter with 26 hatchet whacks to her head. Turning himself in, he was quickly convicted and sentenced to die by the State of New York. One of the best lawyers in the state, W. Bourke Cockran, appealed his case all the way to the State Supreme Court. Cockran's high fees were rumored to have been paid by Westinghouse in a cynical ploy to avoid AC being smeared with the "killer current" label. General Electric and Edison responded with sleazy publicity stunts and several faulty experiments on cats, dogs, cows and horses. In 1890 Kemmler's appeals were rejected making him the first person to die in the electric chair. During his five minute long execution his body caught on fire and his corpse had to cool for several hours before it could be removed from the chair.

Beginning and ending with botched electrocutions 100 years apart (from Kemmler in 1890 to J.J. Tafer in 1990), Metzger evenly relates the brutal facts of the murders' depraved crimes and their cruel deaths, He effortlessly conveys the larger cultural, societal and corporate concerns that swirled around the first electrocution and philosophizes on the ways in which the state, even today, tries to paint the proceedings with a coat of high civilization. Today's condemned wear a full-face leather mask that helps "technicians and witnesses to keep an emotional distance" from the various hideous effects of 2,640 volts on the human body.

Whether or not the reader is in favor of capital punishment, *Blood and Volts* is required reading on this controversial topic.
— Jesse Luscious

The Bomb • Frank Harris
213 pages • $12.95
Feral House • POB 3466 • Portland • OR • 97208



"My name is Rudolph Schnaubelt. I threw the bomb which killed eight policemen and wounded sixty in Chicago in 1886. Now I lie here in Reichholz, Bavaria, dying of consumption under a false name, in peace at last."

Well alright. *The Bomb* doesn't fuck around does it? This is the opening paragraph to Frank Harris' notorious phillipic against all things Americana—its greed, its desecration of inherent rights and especially its innate rapacity for individual gain.

Through Schnaubelt, Harris chronicles the strife and emotional struggle of the turn of the century American immigrant; images which don't differ from those of today. Though highly educated and wise beyond his years, the young German is cast to the wayside upon his arrival in America. Seeking to remove himself from the doldrums of a tyrannical father and equally disagreeable homeland, Schnaubelt arrives in Manhattan a strong, ambitious man intent on earning his keep in a land of seemingly limitless opportunity.

Which can only mean he learns the ropes early and hard.

Encountering nothing but dillusion, exploitation, thievery, low wages and starvation, Schnaubelt, the frustrated journalist, heads for Chicago under the somewhat fortunate aegis of a low-scale German socialist paper to write of the unfair treatment of the immigrant workman.

Therefore, class struggle becomes the obligatory focal point of *The Bomb*, highlighted by the "overacheiving" hero, Louis Lingg, the historical leader of the anarchist Lehr and Wehr Verin: "The Revolutionary Force in Chicago." To the much less naive, embittered Schnaubelt, Lingg is introduced as the stark paradigm between America's greed and hypocrisy, and the socially conscious ideals of the anarchistic state (note: Harris' portrayal of Lingg is a little politically vague, as he is often espousing some socialistic tendencies).

Harris' rendering of Lingg's personality as seen through the idolatrous eyes of Schnaubelt can be overwhelming at times, but saves itself as the two begin a relationship founded first on a sort of foil-like level which progresses to a passionate understanding that belies a benign identity by becoming the signifying factor of the book: The bomb itself.

Schnaubelt gets the tip. Lingg is now the vehicle through which he fathoms the intricate workings of the heinous monolith that is American Justice: Its hypocritical stance towards its own laws and creeds; its distortion of facts as seen by the Chicago media's savage defense of the established order; and lastly, its derision towards its invited guests: The foreigners.

"When they (American-in general) were not bragging and attributing the highest virtues to themselves, they were running down foreigners and foreign workmen as if we had been a lower race. The fond imagings of the journalists were the reverse of the truth, and this fact contained in itself the seed of danger."

A grave irony there, because Schnaubelt is now working for a major Chicago daily, penning fire reports, but always unable to avoid "socialist ramblings." He does, however, still maintain a column in a socialist paper and because of this retains the truth as a man who walks both sides of the line. But as police brutality increases and unjustified blood is shed maliciously throughout the town, the line becomes parapet. The polarity is now clearly drawn, and Lingg is there to substantiate the plea of the poor foreigner who is continuously left out in the cold with a family in the name of increased profits.

What follows is significant element in the telling of American history, as all characters and events presented in the novel are predicated upon fact (through the true bomber has never been caught).

It's a ghastly and unmitigated example of a country's inability to find fault with itself, to take umbrage when pressed by dire means. The Haymarket incident succeeded in amending the American workplace, yet, as John Zerzan points out in his afterword, "The novel's value goes beyond the incident... to questions regarding society and individual. 'Was the work well done? Is revolt best, or submission?' I think the novel's great contribution is its suggestion that these two questions are, at base, really one." — P.C. Simonelli

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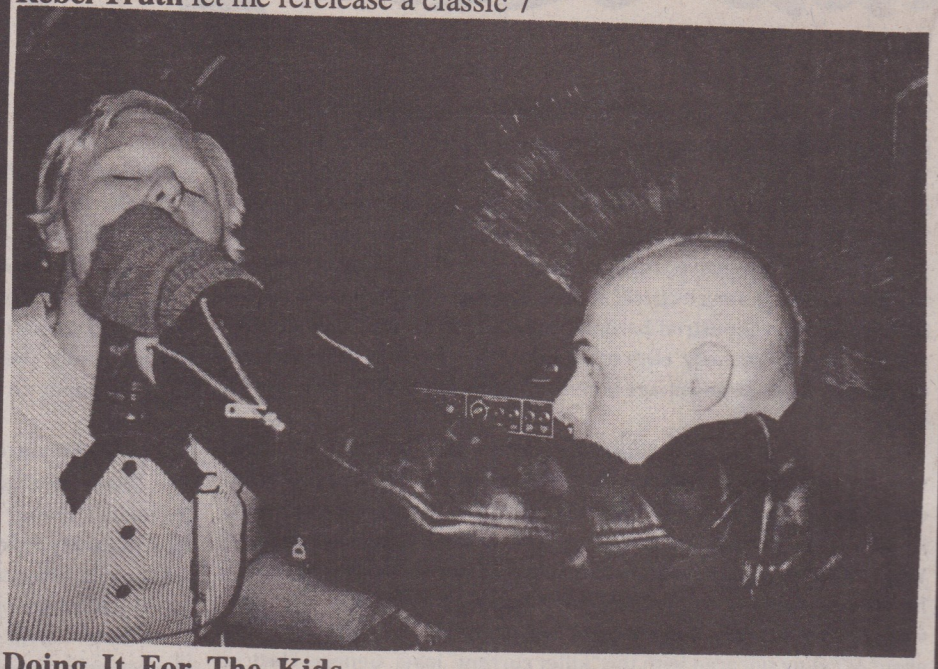

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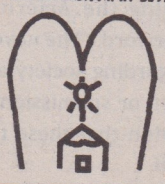

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MUSIC REVIEWS

Send MRR your release for review. Don't send wimpy, arty, metal, MTV corporate rock shit here. Don't have your label give us follow-up calls as to whether we received and are reviewing a record. We want punk, garage, hardcore, and will review all those that fall within our area of coverage. Include ppd price when mailing. If possible, send 2 copies of vinyl records (1 for MRR, 1 for the reviewer). We will review CDs, but just CD-only releases. If on vinyl and CD format, send us the vinyl. We are reviewing cassettes again, so send high quality cassette-only releases directly to: Jason Beck, PO Box 2584, Conroe, TX 77305. No reviews of test pressings. Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money that goes into it. Staff: (MA) Matt Average, (BB) Brady Baltezore, (TB) Toby Bitter, (EC) Enrico Cadena, (MC) Mel Cheplowitz, (RC) Rob Coons, (DD) Dr Dante, (HD) Heather Daniels, (JF) Jonathan Floyd, (BG) Brian Gathy, (KG) Karin Gembus, (LH) Lance Hahn, (CH) Chris Harvey, (JR) Jeff Heermann, (TH) Tom Hopkins, (TJ) Tobia Jean, (KK) Kenny Kaos, (CK) Carolyn Keddy, (MK) Mick Krash, (RL) Ray Lujan, (TM) Timojhen Mark, (HM) Hal MacLean, (AM) Allan McNaughton, (MM) Mike Millett, (RM) Raymundo Murguia, (SM) Smelly Mustafa, (JN) Jah Nell, (BR) Bruce Roehrs, (GS) Greta S, (MS) Michelle Shipley, (SS) Steve Spinali, (AT) Adam Türk, (LU) Leah Urbano, (MW) Max Ward, (RW) Ryan Wells, (SW) Shane White, (CW) Charles Wolski, (JY) Jeff Yih, (TY) Tim Yohannan, (RY) Rema Young.

A.Y.A./RODMANS - split EP

A decent split 7" with two bands that sound nothing like each other. A.Y.A. has a slight SMOKING POPES feel, but is a little rougher around the edges. The RODMANS come across with a sound that falls in the melodicore vein with some intelligent lyrics. This is hardly an essential release, but I have heard a lot worse. (JF)
($3 ppd: Rebound Records, 17019 Evergreen Elm Way, Houston, TX 77059)

ADNAOSEAM - "Religionen" EP

Generic GERMAN punk (vocals in GERMAN) with a wanna-be punk rock 'let's show our butts" backsleeve. Nuff said? (RL)
(Scumfuck Mucke, Hohentorsheerstr. 52, 28199 Bremen, GERMANY)

AFTER SCHOOL SPECIAL - "Wrong" EP

What we have here is three songs of solid QUEERS "Love Songs For The Retarded" era punk. AFTER SCHOOL SPECIAL touches on all those social ills like: Starbucks, girls, and feeling like a fool. Yes kids, this is one 7" that is definitely worth buying. Hey Mutant Pop, when are you going to get a new cover design. (JF)
($3 ppd: Mutant Pop Records, 5010 NW Shasta, Corvallis, OR 97330)

AGATHOCLES - "Back To 1987" EP

Whoa. Songs from 1987, and then re-recorded in 1994. the sound is definitely '80s. But with these vocals, I don't know how these guys got to be so popular. The singer sounds like a belching frog. I can't see any musical talent in this, and frankly, it really doesn't rock out at all. (LU)
(Boundless Records, PO Box 41, B-6740 Etalle, BELGIUM)

ANAL - "Alarm Im Darm" EP

Slow rock most likely in the "Scumcore" tradition. All the lyrics are sung in German. The cover is a drawing of a someone with a lit firecracker up their ass. The singer makes lots of farting noises. (MM)
(Scum c/o Chris Scholz, Haydnstr 7, 51145 Köln, GERMANY)

ANTI-PASTI - "The Last Call..." LP

This is a reissue of this band's debut LP and contains all the tracks from their first three singles as well. Their sound combined the '77 stylings of bands like THE RUTS with touches of oi and early hardcore and with songs like "The Last Call", "City Below" and "Six Guns" it's easy to see why they were one of the more popular English bands to emerge in the late seventies and early eighties. If the price isn't too outrageous, pick this one up. (RM)
(Get Back Records, Viale E. Duse 16/A, 50137 Ferenze, ITALY)

AT THE DRIVE-IN - "Acrobatic Tenement" CD

This is really fantastic. Strange post-punk musical concoctions mixing styles like VOMIT LAUNCH and ZOUNDS and even JOY DIVISION. But what really makes this record are the vocals. Great yelled vocals so out of control they're always on the verge of being shouts. But very tuneful and genuinely interesting lyrics. I'm not sure what the album cover art is all about. But this is a cool record. (LH)
(Flipside, PO Box 60790, Pasadena, CA 91116)

MUSIC REVIEWS

AUNTIE CHRIST - "Bad Trip/Nothing Generation"

Oh my fucking god!!!!! This is the very first month ever in my long 10 year service to MRR that I get a straight flush!!!! Everything I got to review this month is fucking great!!!!! First off is this AUNTIE CHRIST single!!! God damn is this record solid!!!! It sounds like it was recorded in L.A. in about 1980..... and dig this line up; you got Exene Cervenka on guitar and vocals and DJ Bonebreak on drums and Matt Freeman on bass!!!! Fuck, Exene's voice sounds so fucking good!!!!! The bass playing is killer!!!!! Every note is right on the proper beat!!!! Angst song writing..... dirgy at times.... this thing absolutely smokes!!!!!! (SW)
(Lookout)

BACKFIRE - "Who Told You Life Is Easy?" CD

Hey tough guy! This is music to dance to. These guys are from Holland, but have that old New York or Boston feel to it. I like this kind of music, so this gets the thumbs up! If you like AGNOSTIC FRONT, SHEER TERROR, or MADBALL, you might like this. (LU)
(Lost & Found, Bunteweg 1, 30900 Wedemark, GERMANY)

BAD HABITS - "No Conversation" CD

I'm tellin' you man, those darn Germans must love Fat Wreck Chords. Almost every band that I've reviewed from Germany, in my mind is an ideal candidate for Fat. Not that that's bad. I mean I like a lot a Fat bands. It's just seems a little strange, you know? Anyway this band is awesome! Fast, loud, and they seem to be really into it. Sounds like MILLENCOLLIN (Oddly enough, a Fat band). If you enjoy fast ass shit and are partial to that Fat sound like I am, then this is the CD for you my friend. (AT)
(Lost & Found Records, Bünteweg 1, 30900 Wedemark, GERMANY)

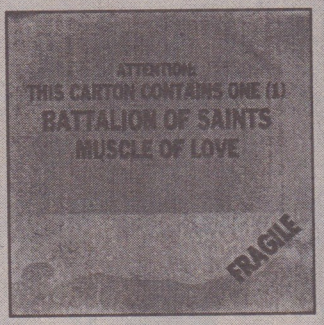
THE BANNED - "You And Your Friends" EP

This N.Y. four piece play sloppy thrash with really simplistic lyrics about cops, alcohol and some kid who spelled oi, oui. Musically, I'd say this is equal parts B.G.K. and early DC hardcore. There's ten cuts here so if you like this style of music, I'm sure at least two or three of their songs will tickle your fancy. (RM)
(Fourth Demention Records, 268 Hollywood Ave, Yonkers, NY 10707)

BASEBALL ANNIE - "Married" CD

Like some crazy union between GREEN DAY and REASON TO BELIEVE, these guys come across with a pretty original sound. Real big guitars and good melodic, aggressive hooks. The only real weakness is in the lyric department (very sappy and unoriginal). An otherwise solid release. I'd even be tempted to call it classic, if only they put more thought into their lyrics. Worth checking into. (BG)
(Lost & Found, Bunteweg 1, 30900 Wedemark, GERMANY)

BATTALION OF SAINTS - "Muscle Of Love/I Don't Know"



The ALICE COOPER song is listenable as an old novelty item. The BATTALION OF SAINTS original "I Don't Know" is all metal, all guitar mania, all drum overkill, and only of interest to the SLAYER/SUICIDAL TENDENCIES head-banger punk contingent. (BR)
(Taang, 706 Pismo Ct., San Diego, CA 92109)

BAZOOKAS - "Chlorine" 10"

I seem to remember reviewing this German band before and there were no vocals. I think I kind of liked it too, wish I still did... Some new singer has rendered the music useless. Real bad, I don't know what to do - I'm certainly not going to listen to any more of this! I can merely describe it as rock, sixties hod-rod style, with some real awful singing. Which one is she sleeping with? (RY)
(Fanboy Records, Weidenalle 29, 20357 Hamburg, GERMANY)

BEATNIK TERMITES - "Strawberry Girl/When She's Nearby"

Pop punksters who apparently aren't embarrassed to espouse the woe-is-me-I'm-devastated-over-some-teenage crush approach to songwriting. Naturally the "w" word comes to mind here as well as the "c" (or cutesy) word as well. Basically you got your two songs of innocuous poppy fluff here (and it takes a lot to make me call a song fluff) with unapologetic —impiness and all the ooh's and aah's that you can stomach. The good thing is that the songs are somewhat short and unabashedly hooky, but hey obviousness is not always a good thing in my book. (JY)
(Recess, PO Box 1112, Torrance, CA 90505)

MUSIC REVIEWS

BEATNIK TERMITES/ SHOCK TREATMENT - split EP

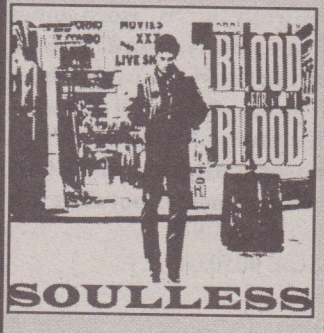
This pair of bands clock in with two solid, albeit previously released tracks each. SHOCK TREATMENT continues to demonstrate symptoms of congenital RAMONES fixation on their pair of adequate affable punkers, but it's the BEATNIK TERMITES who make a real impression; their "Ode to Susie and Joey" has a melody hanging on terrific hooks and catchy pop choruses, but their cover of the BEACH BOYS' "Fun Fun Fun" is the real standout, a classy pop update on a classic. Recommended, especially for pop fans. (SS)
(No Tomorrow, PO Box 06121, Cleveland, OH 44106)

THE BEAUTYS - "Sweetheart! Sweetheart!" EP

The girl who sings in this band is so darned cute and wholesome-looking! These four songs, one instrumental, are retro-informed punk rock, catchy and twangy, but with this smooth voice, no whiny MAKERS or NARDWUAR here. It's not as "authentic" to old garage stuff, which I think is great because sometimes I get tired of pretending it's 1964 and girls wear pointy bras. "Jocks On Junk" is especially funny and cool. (GS)
(House Of Pain, PO Box 120861, Nashville TN 37212)

BLASTOFF - "L.A." EP

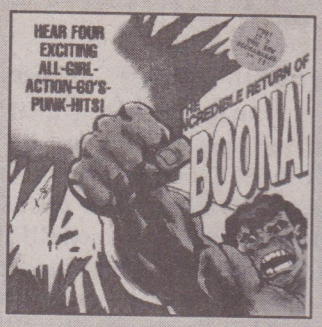
These desert dwellers plays punk rock, heavy on the 'rock', light, almost new wave, on the punk—at least on "L.A.". The flip side is pure Bomp! punk rock on one song, then hard rock. I guess it must be the sun or something. (EC)
(1514 Eagle Ridge Rd, Albuquerque, NM 87122)



BLOOD FOR BLOOD - "Soulless" EP

Three song jackhammer of hardcore - East Coast style. Fans of the 'pound 'em into submission' school - stands up pretty well though. I'm not a huge fan of this style, but they have whatever it is that separates some bands from the masses - seems that they should stick to the shorter songs - the title track seemed to go on forever. (TM)
(Devour, PO Box 108, Boston, MA 02117)

THE BOONARAAAS - "The Incredible Return Of" EP



Incredible, indeed - garage band that doesn't sound listless and with the extra added appeal of goils, by golly! They even manage to cover a BACK FROM THE GRAVE number (THE CHILDREN OF DARKNESS' "She's Mine") with grace and elan. Neat neat neat! (DD)
(DM15: Thunderbaby Records, Hasselstr. 120, 40599 Dusseldorf, GERMANY)

BOOT DOWN THE DOOR - "Dumb & Down" EP

Straightforward, rocking hardcore punk from Germany. Some of the songs remind me of BORN AGAINST. Other moments have a more thrashy approach. There is even a song about the commercializing of football. Overall, not bad. (MK)
(Sacro Egoismo Records, Felberstr. 20/12, A-1150 Wien, AUSTRIA)

BOOT PARTY - "Bricks To Concrete" LP

Raucous skinhead oi from Fresno. Energetic stuff that lumbers right along. No lyric sheet, but sounds like all the usual, predictable stuff. Working class, heavy drinking, kicking ass, etc. Some fantasy, some reality. (TB)
(Vulture Rock Records, PO Box 40104, Albuquerque, NM 87196)

BOOT PARTY - "Bricks To Concrete" LP

The band's logo is a pair of crossed baseball bats. I dunno. Who are they reserved for use on? Is it queers? Is it whoever they don't like? Having been on the receiving end of enough skinhead violence, I immediately have my doubts about the thuggy and unexplained message they are sending. (TY)
(Vulture Rock Records, PO Box 40104, Albuquerque, NM 87196)

BREAKDOWN - "Blacklisted" CD

Say what? I just reviewed the discography of this band not to long ago, and now they are back with 6 new tracks! It looks like the only original member is the singer. Why do people do this? I liked this band at one time, but that time is long gone. This guy should either totally give it up or start something completely new. I guess he wouldn't make any money that way. For as lame as this is, it does get honorable mention for the most ridiculous lyrics of the month. "Walking down the street with my Big Mac, Out of nowhere someone gets wacked." (RC)
(Eyeball Records, PO Box 1653, Peter Stuyvesant Stn, New York, NY 10009)

MUSIC REVIEWS

BRIGHTSIDE - "No Policy" EP

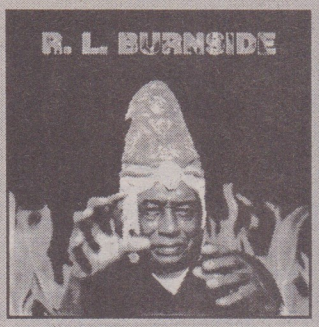
I still can't figure out the point of putting out releases of nothing but bands covering other bands. You get all those shitty cover comps, and now BRIGHTSIDE decide to put out a record of nothing but S.O.A. covers. It's like going to some bar and listening to a shitty band cover the latest top 40 hits. Watch television if you want to insult your intelligence. BRIGHTSIDE cover the entire "No Policy" EP, and the three songs of the "Flex Your Head" comp. They even end "Disease" by saying, "Thanks mom" like Rollins. They play with a more beefy NYHC style, but the sound is not near as heavy, raw or urgent as S.O.A.. This is more or less a novelty, and like all novelties, it gets old fast. It's not even clever. But then again, what can one expect from a label like... (MA)
(Lost & Found, Bunteweg 1, 30900 Wedemark, GERMANY)

BUBBLE BOYS - "Bitter Is Better" CD

Cool LP title. One of the better pop punk bands around crank out the amateur-ish but powerful stuff a la RHYTHM COLLISION and SCREECHING WEASEL. These guys put out a great EP a while back and this holds up just as well. A notch or two above the generic stuff these days. A little dated (already?), but still strong pop punk with a few twists tossed in. (RL)
(Unsound, PO Box 3570, Lawrence, KS 66046)

THE BULSHAVEKS - "Happy Go Lucky" EP

Beware you safe- as- milk pop-punk fucks, THE BULSHAVEKS have come to sodomize yer 11 year old sister. This is the kind of fast, raw punk rock that parents hate and kids love. This record has a melodic underpinning with superior punk guitar, bass and drums, and a crazed snarl/shout singing style sitting proudly atop the whole beautiful mess. This is highly recommended to you losers who think BAD RELIGION is punk rock. Wake up and get dirty with THE BULSHAVEKS! (BR)
(21 Stagtrail, Fairfield, NJ 07004)



BURNSIDE, R. L. - "Georgia Women/Four Women"

There's people out there that say I shouldn't be allowed to review records because I'm just a dumb blonde homosexual and my musical taste sucks..... they are*all* right!!!!!! That's why I love this record and *you* won't!!!! Because my taste is bad!!!!!!!! Hey, and what do you know... Sympathy decided to put out a killer single fer a change.... but Long Gone John gets laid more than I do.... it's been close to eight months now fer me.....!!! Anyhow, what you got here with this fellow R.L. BURNSIDE is like straight ahead, rootsy R&B!!!! Totally fucking mean and dirty!!!! And produced decent too!!!! Real fucking music fer people who like to fuck!!!!! It'll be good to get the kids into something like this fer a change!!!! Totally fucking awesome cover shot too.... pick it up and check it out fer yerselves, dumbshits!!!! (SW)
(Sympathy)

THE BUSINESS - "One Common Voice/One Thing Left to Say"

THE BUSINESS had a hit with their debut LP "Suburban Rebels" way back in 1983. In 1985 THE BUSINESS returned with "Saturday Heroes", bringing with them a new, more polished style of Terrace music. This ushered oi into the modern world. Now, in 1996, THE BUSINESS are at the top of their craft. This is some of the best of oi music, now, then or in the future! If you are smart my little droogie, you will go out and purchase the new BUSINESS product. If you are really shrewd you will see THE BUSINESS live. They are the fuckin' best! (BR)
(Taang Records, 706 Pismo Ct., San Diego, CA 92109)

BUTTNUGGET - "Tales From The Unformed Stool" CD

Aussie rock that can best be described as a second-rate HARD ONS. More pop than most but not overtly so. A record where almost all the songs sound like they could be better, as well as sounding alike and where about 25% (I could be underestimating) of the tunes sound like throwaways. Not pop enough for the geeks and definitely not ball-busting enough for the dudes. Will fall in the chasm I suspect... (JY)
(Intent, PO Box 679, Dickson Act 2602, AUSTRALIA)

MUSIC REVIEWS

C.O.B.W. - "Children Of Barren Wasteland" EP

Before I say anything, I must note that the recording on this is real raspy, so it was hard to tell if it was intentional or not. Musically, they are more on the punk side, and sounds like it would severely rock if the record was produced a little better. Lyrics are well thought out, personal, and seem to tackle issues at the same time. There is one song called "Fearing Tomorrow" that really caught my attention. It is great, and has a lot of things going on with it. Nice attempt, but bad recording. (LU)
(Profane Existence, PO Box 8722, Minneapolis, MN. 55408)

CARCASS GRINDER/VIOLENT HEADACHE - split EP

CARCASS GRINDER from Japan, reminds me a lot of those Profane bands like MISERY. Fast, thrashy stuff with a slight headbanging undercurrent to it. VIOLENT HEADACHE meanwhile rock my world. 10 blistering songs on a single side of a 7" that reminds me of INFEST and the such. The VIOLENT HEADACHE side makes this a keeper. (JF)
(NAT Records, Avenue Shinsaibashi #807, 2-18-6 Nishi-Shinsaibashi, Chuo-KU, Osaka 542, JAPAN)

CHRON GEN - "Chronic Generation" LP

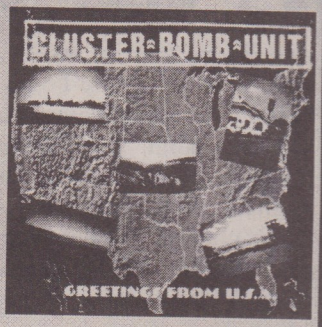
CHRON GEN were from the second wave of British punk sometimes referred to as "'82 punk". CHRON GEN had less of an oi edge than most of the '82 bands, and suffer by comparison with bands like ANGELIC UPSTARTS or ABRASIVE WHEELS, who had better songs. Still worth checking out if you like early '80s Britpunk, but far from the best. The LP has 4 bonus live tracks. (MC)
(Get Back, Viale E. Duse 16/A, 50137 Firenze, ITALY)

CHURCH POLICE - "Jarhead" EP

I guess someone dug up this old tape from '82 and put it out. These guys were on the 1st MRR LP comp way back. Actually, I was buds with this guys and roadied for them. Pretty scary. FLIPPER/no wave type stuff straight outta Contra Costa County. Hey, SEBADOH even covered one of their songs! Pretty great in a obnoxious annoying kinda way. P.S. Send me a copy of this pleeze. (RL)
(no address)

CATFIGHT - "Kitty Glitter" CD

GO-GO'S type cute, garage pop. Fun and funny. I don't want to like it cause, you know, it's not real macho, but hey I *love* the GO-GO'S. It doesn't annoy me either, which is what I figured would take it into merciless mean review territory. I'm such a freakin' chump, get me out of sight! (But check out this CD). (RY)
(Worry Bird Disk, PO Box 95485, Atlanta, GA 30347)



CLUSTER BOMB UNIT - "Greetings From U.S.A." EP

These Germans have a few releases under their belts, and with this one they continue to deliver the goods. The lyrics are simple and to the point, with an anger similar to VOORHEES. While a number of German hardcore bands are exploring more emo and metal sounds, CLUSTER BOMB UNIT sticks to a more classic hardcore approach, along the lines of several of the bands on the "Cleanse The Bacteria" comp. Good shit. One side is studio with a G.I.S.M. cover, the other a good live recording from their recent U.S. tour. (TH)
(PO Box 111, 72389 Burladingen, GERMANY)

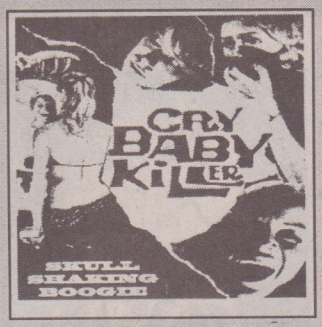
COLEMAN- "On The Corner" EP

Here is the new one from the notorious COLEMAN. This is noisy and raw punk with absolutely scorching vocals. The handmade, silkscreened cover gives it that emo touch that you all adore. But the lyrics, music, and overall tone of this record are just too brutal to fall under that label. I imagine the only way to listen to this properly would be while smashing your head into the ground repeatedly. Making you wonder why you would ever hurt anybody, when it feels so good to hurt yourself. I hear this is quite limited, so good luck. (RC)
(Heliotrophe, 80 Gardena St. #2, Brighton, MA 02135)

COPROFLIA - "Latinoamerica Una Lucha..." EP

Profane Existence exposes to the world one of Mexico's hidden treasures, COPROFILIA. These Mexican thrash mongers kick down 8 songs of political thrash that are intended to educate and demolish in one fell swoop. Fans of ATOXXXICO will love this for its approach to hardcore in its purest form: political and powerful. (MW)
(Profane Existence, PO Box 8722, Minneapolis, MN 55408)

MUSIC REVIEWS



CRY BABY KILLER - "Skull Shaking Boogie/Sunday Best"

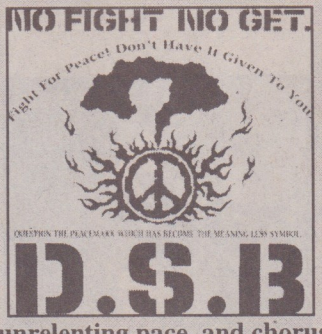
Y'know how HALO OF FLIES fell in the cracks between "garage" and what (due to Hazelmeyer) came to be known as the "AmRep" sound? Okay, while this doesn't sound like that aforementioned band, these Ohioans have that same sorta thing happening as well. It's interesting and it makes for a good combination and throw in on the B-side a hint of C/W and yer all set. Pretty cool. (LD)
(Blank Generation, PO Box 487, Williamsburg, OH 45176)

D.B.X. - "Enter The DBX" LP

Tight as fuck, moshable, fast-tempoed hardcore from Japan. Lyrics sung in English. Four of these songs were available on their previous seven inch, but they're worth hearing on this record, and there's 15 total tracks on this slab anyway. Fans of Japanese hardcore would be would be foolish not to pick this one up. Excellent. (CW)
(2-17-1-302 , Shoto, Shibuya-ku, Tokyo 150, JAPAN)

DEE RANGERS - "This Is Not The Modern World" EP

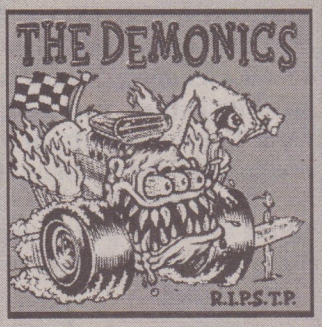
Something happens up there in Sweden during the long, dark winter months, I think. They lock themselves in away from the cold with a good supply of moosemeat, skunky beer, and SONICS records and slowly go bonkers. The resulting cabin-fever-induced music that springs from their heads is truly unique in the world: Slightly boring, sometimes energetic, often sung in incomprehensible English, but always original in its own derivative way. The DEE RANGERS record is definitely one of those that grow on you with each listen. (CH)
(Estrus Records)



DEFIANCE OF SHIT BASTARDS - "No Fight No Get" EP

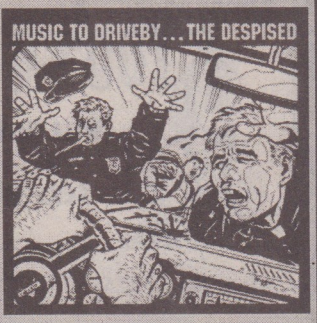
Whoa. Once again I'm put in a difficult position - given a ferocious Japanese hardcore record to review. While certainly not a complaint, it's often frustrating to try to avoid redundancy. Paying some homage to the traditional - massive spiked hair, unrelenting pace, and choruses screamed by several (all?) of the band. They implore you to fight for peace. Hmmm. (TM)
(Devour, PO Box 108, Boston, MA 02117)

DEMONICS - "R.I.P.S.T.P." EP



More bluesy, high energy punk rockin' tunes from these simple, girls-cars-fast livin' folk. R.I.P.S.T.P. is totally catchy and first class with a full-on race and crash samples. Cool. (HM)
(Man's Ruin Records, 610 22nd St #302, San Francisco, CA 94107)

DESPISED - "Music To Drive-by" EP

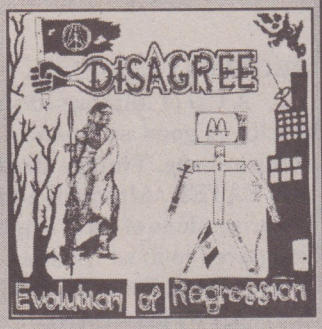


Yo Bruce!! With second hand title, in tow, (betcha didn't think you'd be reviewed by someone who remembers rap's one hit wonders Compton's Most Wanted) this record blasts anyone listening a new one. Pit shit a la SUBMACHINE. Real mean/good if slightly too serious for my taste. (RY)
(GMM Records, PO Box 15234, Atlanta, GA 30333)

DISCIPLINE - "Guilty Crew" CD

Total tough guy hardcore. It is all about getting dissed, having pride, being part of a crew, and standing your ground. All that equals a NYHC style band from the Netherlands. This is well produced fast hardcore that includes a cover of the BRUISERS song "Iron Chin". Are you tough enough to hang with the D.S.C. (DISCIPLINE STOMPIN CREW)? (RC)
(Lost $ Found, Buneweg 1, 30900 Wedemark, GERMANY)

DISAGREE/UNGOVERN-MENTAL - split EP

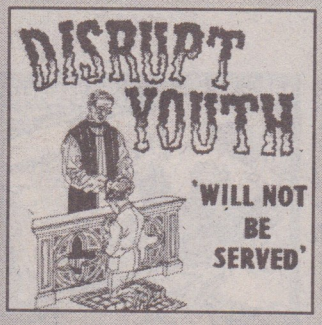


Both bands are pretty similar. Straightforward political thrash that is really fast and noisy. On the lyrical front, subjects like nuclear, class, and race wars are covered. Both bands hold their own, but UNGOVERN-MENTAL take the cake. They are heavier, meaner and faster. (RC)
(Profane Existence, PO Box 8722, Minneapolis, MN 55408)

MUSIC REVIEWS

DISCORDANCE AXIS - "Jou Hou" LP

The much anticipated 2nd LP from DISCORDANCE does not let down. With a fuller sound than the first LP and maturity in their zany song writing, "Jou Hou" is a fucking must. Twenty songs (from what I can tell, since the packaging is as crazy as their music) of fast-as-fuck grind. Don't even tell me after listening to this that their drummer isn't fucking hitting the crack-pipe. Ungodly speeds are hit. (MW)
(Devour Records, PO Box 108, Boston, MA 02117)



DISRUPT YOUTH - "Will Not Be Served" EP

Beer City continues the quantity assault - not even sure how Mike keeps track of all this! Ferocious Australian hardcore - nothing extraneous, nothing fancy. Lyrics are good as well - no doubt helped by their credo - "We don't give a fuck!". (TM)
(Beer City, PO Box 26035, Milwaukee WI 53226)

DISTURBANCE - "Mystery Girl" EP

Four songs from this semi-cool German psychobilly trio. Some of the songs remind me of HELLVIS, but not as good. And some of them remind me of a wannabe DEMENTED ARE GO. I mean, they're good but they just ain't crazy good ya know? Anyway, if you can't stand the heat of real psychobilly, then feel free to buy this record. (AT)
(Crazy Love Records, An Der Schmitte 9, 42781 Haan, GERMANY)

DRONES - "Tapes From The Attic 75-82" CD

A CD of unreleased studio, live, and alternative version tracks. A good addition to the recently released double LP comp reissue. Vintage British punk rock a la VIBRATORS and EATER. Although a tad new wave at times and having lesser versions of their originals, this is still a worthwhile disc compared to most reissues. (RL)
(Overground Records, PO Box 1NW, Newcastle-Upon-Tyne, NE99 1NW, ENGLAND)

THE DUNDERHEADS - "Ghost Friend" EP

Pretty decent political hardcore from I believe, Seattle. Four songs with a driving beat and an unfortunate (for me) tendency to have a bit much guitar wank. Fast, good tough guy vocals, and fairly catchy. So-so production however. (LD)
(Outcast Records, 2508 5th Ave #158, Seattle, WA 98121-1516)

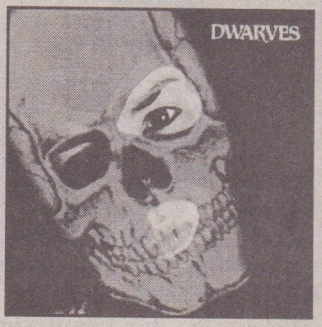
THE DURFS - "Durfin' Safari" EP

Good, not great, pop punk that suffers from being a little too pop and not quite enough punk. Here's a clue: all four band members are listed in some form as vocalists. Of the four cuts, the second track on the B-side actually rocks the most. A sticky note on the record indicates the band has already broken up. (KK)
(Insubordination Records, PO Box 06121, Cleveland, OH 44106)

DWARVES - " ...Are Young And Good-Looking" LP

Here it is, halfway through 1997, and the DWARVES' stage show still crams enough nudity, eye-gouging and all-around drunken aggro to fill a three-ring circus, which is why this new one kind of disappoints me. Sure, there's still plenty of the 'one-two-fuck-you' kick of their earlier stuff on tracks like "Unrepentant" or "I Will Deny", but it's all a little too clean and calculating - and they should leave power-ballads like "Everybody's Girl" well enough alone. Not their greatest, but miles ahead of the pop-punk-schlock bands they're playing with these days. (JH)
(Theologian Records, PO Box 1070, Hermosa Beach, CA 90254)

THE DWARVES - "Everybodies Girl" EP



More melodic and CHANNEL 3-like than any other DWARVES recording that I've heard, this new 3-song EP is a good one. Lots of background vocals and harmonies. You go, Mike Fox. (CH)
(Theologian Records, PO Box 1070, Hermosa Beach, CA 90254)

MUSIC REVIEWS

THE DWARVES - "Everybodies Girl" EP

The worst incarnation yet of this once awesome band yet. Way too much slick rock influence has taken the 'punk' outta these recordings. One long rock number and two over-produced tracks that made somebody in the room ask if they were on Fat these days. (TY)
(Theologian Records, PO Box 1070, Hermosa Beach, CA 90254)

ELECTRIC FRANKENSTEIN - "Not With U/Pure & Simple"

This is one of those bands that a lot of people squawk about, and I'm instinctively skeptical of everyone's sweetheart, but this record is cool as all hell. Sinister punk rock, JOHNNY THUNDERS influenced, with that guy from VERBAL ABUSE singing. Go get it. (JN)
(Get Hip, PO Box 666, Canonsburg, PA 15317)

ELECTRIC FRANKENSTEIN - "Conquers The World" LP

If you're like me, you probably already have all of this compilation of singles and compilation tracks on the original format. If you are not like me, what the fuck are you waiting for?!?! You probably didn't want to pick up this comp before cos it was only available on CD and you're a vinyl person which is a perfectly fine excuse, but now you have none. "It's All Moving Faster" is my favorite ELECTRIC FRANKENSTEIN song (probably always will be) and that's on this. Rock and roll that is great to listen to anytime of the day. My only complaint being that I want some new stuff. (CK)
(Get Hip, PO Box 666, Canonsburg, PA 15317)

EPAJARJESTYS - "Synkat Tuulett" CD

You could say this is in your face type hardcore, but this actually blasts though your face and outta the back of your skull!! EPAJARJESTYS play hardcore in a style similar to ANTI-CIMEX and RATTUS. Everything is up front battling while maniacal dual vocals throw themselves about in the cacophonic melee. The lyrics are on the political side, dealing with apathy, harassment, government, war, etc.. They do exercise a bit of humor on the son "Kaken Olut" ("Kakes Beer"). If your a fan of the early Swedish and Finnish bands, this band will certainly please you. Great stuff without a doubt. (MA)
(Grandma Records c/o Markku Hirvela, Iso Roobertnik 46-50 C 40, 00120 Helsinki, FINLAND)

EVERREADY - "Fairplay" LP

This record was originally released in '94 on CD only by Liquid Meat. Now this fine pop punk record in the vein of GREEN DAY crossed with JAWBREAKER is available to all. Heck, even the bonus songs on this are quite good, and it's nice to see the vinyl kids getting the extras for once. (JF)
(Liberation Records, PO Box 17746, Anaheim, CA 92817)

FERD MERT - "All This And Morons" CD

This here is your basic snotcore. 37 songs dealing with drag racing, poop, Elvis, and video games. This has two downfalls. One is that each song sounds exactly the same. Secondly, there are way too many sappy love songs. Includes their "I Don't Know" and "Best Friends" 7"s. This is mediocre at best. (RC)
(Two-O-Six, 8314 Greenwood Ave. #102, Seattle, WA 98103)

FIFTEEN - "Allegra" CD

This is FIFTEEN's last show with songs from all their LPs. This features plenty of Jeff's ramblings of wisdom, ideals, hopes, dreams, and self-criticism. Jeff's insights to his songs and inspirations are cool in some ways, but it's difficult to listen to more than once, especially the 5 minute thank you before the CRIMPSHRINE cover finale. (HM)
(No Records, PO Box 14088, Berkeley, CA 94712)

FIGURE EIGHT - "Half Mast" EP

Slow but catchy pop punk. Singer sounds a bit like Jeff Ott when he was in CRIMPSHRINE. The one intense drawback to recommending this otherwise decent record is its silly and vague "let's make a difference" lyrics. No apologies. (CW)
(Slow Gun, 4760 Blue Mountain Dr., Yorba Linda, CA 92886)

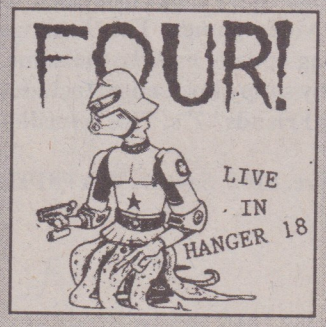
FIREBALLS OF FREEDOM - "Snow King" EP

This is fucking rocking, and if it weren't so arty and retro, it'd be brilliant. They utilize those inane abstract poetry lyrics and there's some kinda organ on the first side and you better watch out because they even bust out maracas at one point. Still, real high energy, real tight, good stuff. Fans of NATION OF ULYSSES will dig this. (JN)
(Wantage, PO Box 8681, Missoula, MT 59807)

MUSIC REVIEWS

THEE FLATLINERS - "Rhapsody In Black" CD

I wish I knew more about rockabilly - I know what I like, and I know what I don't, but that's about it. This Austrian quartet, I like. Strange, English as a second language lyrics about, booze, death, lookin' swank and all the usual psycho drivel. Fave track is "Graveyard Cowboy", a nice pompadoured Morricone ode. (LD)
(Crazy Love Records c/o Guido Neumann, An Der Schmitte 9, 42781 Hann, GERMANY)



FOUR - "Live In Hanger 18" EP

This is live? It sounds too good to be live! I mean, I've heard recorded shit that don't even sound this good. I guess these guys really rock! Five live tracks. It's mostly anthem styled skate punk with a touch of ska. (On one song anyway). Reminds me a bit of the FINDERS, except they don't do ska (Or at least last time I checked). All in all, a great record to check out and add to the old collection. (AT)
(Paco Garden Records, 569 E. Colfax, Denver, CO 80203)

THE 4 SKINS - "A Fistful Of..." LP

Wow, I'm reviewing one of my all-time favorite bands who broke up over ten years ago, and I can't believe the grip this music still has on me. When this album came out in 1984, I thought it was a bit under par. This was the band's third lineup and, like CHRON GEN and ANTI PASTI, they were maturing and changing their sound. All that said, this is music of epic proportions and reinforces my theory that even the "mediocre" punk of old is leaps and bounds better than 95% of the shit today. This is classic British oi. Powerful mid-tempo punk, at times haunting and introspective. Brutally honest lyrics looking for justice. Features original cover art, alternate back cover photo and lyric sheet. "Where are they now?" (TB)
(Captain Oi! c/o PO Box 501, High Wycombe, Bucks, HP10 8QA, ENGLAND)

FRANK MY UNCLE'S BAND - "Sex Sells" EP

"Guaranteed to offend" claims the cover; I'm afraid they might wind up with some unsatisfied customers on their hands, as the lyrics don't really take it "to the extreme." Musically, the A side is pretty fuckin' heavy, dude, while the B side is considerably bouncier and more appealing in a STITCHES groove. (DD)
(Pelado Records, 521 W. Wilson #B202, Costa Mesa, CA 92627)

FREE THE FOUR - "Inferno" EP

FTF play thrashy punk in an old school way. It's not a bad listen, yet not exactly life changing either. The inspired vocals keep it from sounding too generic. Not bad for fast punk stuff. Oh yeah, almost forgot, they are from Italy, too. (BG)
(Die Hard, Luca Gabino, Via Boni 7, 20144 Milano, ITALY)

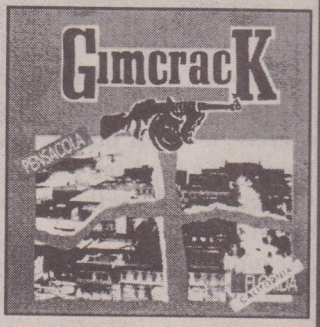
FUCK UPS - "Gonna Have A Real Cool Time" 45

Giddy up! This rockin' lil' motherfucker will make you stand up and pogo around yer apartment! "I don't care 'bout politics, I just wanna get my kicks" That pretty much summarizes how Dee Dee Ramone lived right up through "Too Tough To Die". If you want macho punk with an oi meets the RAMONES twist, get this rowdy single right away! This fuckin' shoots the gonads off that weak Joe King/Ben Weasel crap! (BR)
(Hit Me Records, Deichmansgt 17, 0178 Oslo, NORWAY)

GAUZE - "Gauze" EP

Not only did the U.S. get a visit from this perennial hardcore legend, but now we get a domestically released single. Damn. Five absolutely classic GAUZE songs and a new track - hopefully this will serve as the educational primer people need to discover the unbelievable legacy that Japanese hardcore has become. Top notch. (TM)
(Prank Records, PO Box 410892, San Francisco, CA 94141)

GIMCRACK - "Pensacola, California" EP



Wow! High energy, good sounding emo (is there such a thing?) with boxed vocals. Wait... oh 33rpm... the first song drags, but the rest rocks. Decent personal lyrics and prime vocal delivery adorn all 5 songs. Unfortunately, the production fluctuates with a fearsome bass drum "pop" on 2 of the good songs. (HM)
(Backspin, 12800 Vonn Rd #8702, Largo, FL 34644)

MUSIC REVIEWS

GARLAND'S ROOM - "Helm Of Steer" EP

Listened to this a few times to get the story straight, no use. Kinda like a leaden take on the REVELATORS, say, with vocals that have the modern wasted-planet boy screech to 'em. Overall, no lasting impression was made on this reviewer. (RW)

(Toylet Bull Records, 1311 Bay Rd #2, Miami, FL 33139)

GODLESS WICKED CREEPS - "Hellcoholic" LP

Psychobilly with a few surprises, such as a FUZZTONES cover (yech!), a pleasant version of a John Barry instro, a pleasant Western-sounding original instro and (my favorite) the HERMAN'S HERMITS cum 69 COMEBACK "Boy Scout." Maybe they haven't found their "voice" yet. (DD)

(Crazy Love Records c/o Guido Neumann, An der Schmitte 9, 42781 Haan, GERMANY)

GOTOHELLS/NOBODYS - split EP

This is a good release with the exception of "Best Damn Camaro" by the GOTOHELLS. That particular song is a pretty sorry attempt at '50s rock-n-roll that falls flat on its face. The other song offered up by said band, however, is rad. It's catchy, three-cord RAMONES style punk. In small doses that kind of stuff almost never fails. On the flip THE NOBODYS serve up three songs all of which are winners. While similar to THE GOTOHELLS, they have a heavier guitar sound comparable to the faster stuff THE QUEERS did on "Beat Off". (RM)

(Hopeless Records, PO Box 7495, Van Nuys, CA 91409)

THE GRINNERS - "Break Her Arm!!!" EP

It's straight-ahead punk'n'roll on this one: a sharp, abrasive, ear-scouring bunch of songs with screechy vocals and guitar feedback escaping in between. Opting for intensity over tuneage, the gamble works; in particular, "Devil's Ride" comes off as the punk equivalent of a screeching roller-coaster ride. It makes you pant for the opportunity to see these guys live. Obviously, recommended. (SS)

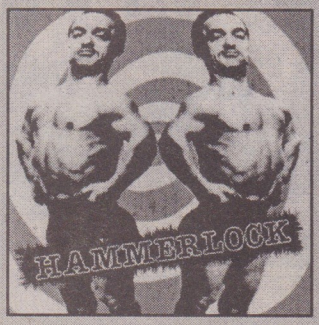
(Velodrome, Records, Kampegatan 4, S-411 04 Gothenburg, SWEDEN)

GLOBAL HOLOCAUST - "Human Mistakes" EP

This five song EP follows their split with FIERCE a few months back. This is fast growling punk, with the vocalist screaming all about his "us against them" nightmare. Definitely a noble effort, but nothing mindblowing. (RC)

(Beer City Records, PO Box 26035, Milwaukee, WI 53226-0035)

HAMMERLOCK - "Knock Her Out/Battlefield"



Slightly aggro stuff with the prerequisite Detroit/STOOGES type influences. Prefer the more IGGY-esque "Battlefield" over the somewhat lame jokey misogyny and boogie rockisms of "Knock Her Out". Still can't get that taste of southern rock outta my mouth though... (JY)

(Man's Ruin, 610 22nd St. 3302, San Francisco, CA 94107)

HARD RESISTANCE - "We Own The Streets" CD

More of what Lost & Found have been peddlin' - third rate mosh metal (from Belgium this time). Ugh. Since you own the streets, you clean the storm gutters and pick up litter? (TM)

(Lost & Found, Bunteweg 1, 30900 Wedemark, GERMANY)

HARDCORES - "Sanansaattajat" CD

Always encouraged when the track listing shows plenty of songs, and they generally don't break two minutes. Unfortunately, it ended up being somewhat unexceptional - middle of the road hardcore, not slow, but didn't really have the kick necessary to elevate it above the masses. Sometimes being merely competent isn't enough. (TM)

(Alternative Action, PO Box 174, 11101 Riihimaki, FINLAND)

HATES - "Clockwork Heroes" EP

Features what has to be the hundredth song that matches the word "heroes" with "zeros" - earnest vocals and funk bass over a background of what those in the know used to refer to colloquially as "thrash". The HATES have been around in one form or another for nearly twenty years - this is only their tenth release in all that time - so I figure they probably know what they're doing. Features a cover of the DAMNED's "She's So Cool", though I don't know how that factors into the equation. (JH)

(Faceless Records, 616 Branard St., Houston, TX 77006)

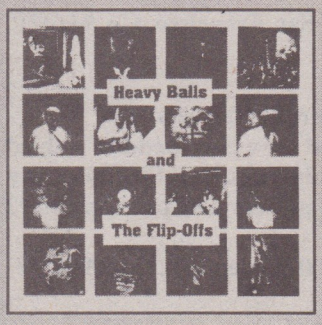
MUSIC REVIEWS

HAYMAKER L.A. - "8th Floor" EP

Kinda college rock, kinda slick HUSKER DU. Too flat to say much else. (RL)
(Satellite Records, 920 E Colorado Blvd. #151, Pasadena, CA 91106)

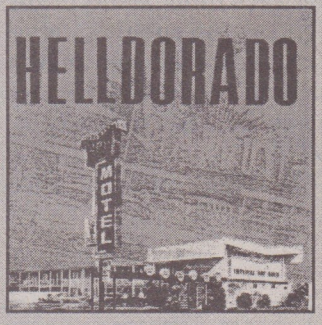
THE HEADCOATEES - "Ca Plane Pour Moi/The Prize"

They're going punk rock with this PLASTIC BERTRAND cover, I don't know what to think, this is pretty mediocre, the flip side is written by BILLY CHILDISH so if you're a fan you already have this. (EC)
(Sympathy)



HEAVY BALLS & THE FLIP OFFS - EP

Hey - this a funny little EP start to finish. Sloppy punk rock rock - not much info unfortunately, lyrically or otherwise. Mid-tempo, catchy, snotty yet endearingly goofy. Worth a second listen, most definitely. (LD)
(Beer City, PO Box 26035, Milwaukee, WI 53266-0035)



HELLDORADO - "Jesco Way" EP

Abso-fucking-lutely great! Exene-ish vocals is a plus for me! Country punk never sounded so good, fuck surf, Country punk is the next big thing! (EC)
(Empty Records, PO Box 12034, Seattle, WA 98102)

HILLSIDE STRANGLERS - "Time Really Flies" CD

Detroit band in a real old school mode, at times at their best they sorta wake up the FEAR and old TOXIC REASONS comparisons, with guitar power to rival ELECTRIC FRANKENSTEIN. But having said that one does have to get over the lead singer's "retardo-pissed-off - dude" mode of singing (which there are fans of I gather) and though these guys are pissed off, their songs could use some fine-tuning too (or not as the case may be). Some good songs in "Entertainment" and "The Dirty Side Of A Daydream" (a SON OF SAM cover) and the somewhat untypical "Media Discipline" which sounds mighty KILLED BY DEATH-ish. (JY)
(44 Caliber Records, 1217 Griswold #3S, Detroit, MI 48226)

HOME MADE - "As We Fall" CD

This is very glossy, high speed soft core in a SoCal kind of way. Introspective lyrics and silly sounding choruses. Plenty of mosh parts throughout this release. Decent. (CW)
(Team Canada, 1014 S. Westlake Blvd #14-213, Westlake Village, CA 91361)

HUNDRED MILLION MARTIANS - "Brighter Days" CD

A four song CD EP of well produced pop punk with a very pop feel. Kinda reminds of GIGANTOR and major label type pop punk. Two of the tunes are pretty decent and a DAMNED tribute is worth a mention. (RL)
(HMM, Markulantie 121 A27, 20320 Turku, FINLAND)

THE IMPOSSIBLES - "Absolute Po' 100% Go!" EP

Alright, now this is something I like. Music that is basic garage punk like something from THE MOTARDS and a singer who's got a really annoying voice (his name is Squeal) and sings in a sing-song type way. Six songs. Yay! I don't think anything could make me happier. I could just listen to this for hours and, knowing me, I will. (CK)
($3 ppd: Social Retardance Records, PO Box 25666, Tempe, AZ 85285-5666)

IN LINE - "Too Poor To Tour" CD

With throaty vocals and a heavy NYHC sound, IN LINE hooks up with the scum bag of the universe to kick down 11 songs of beefy hardcore. The music's not as good as the genuine New York hardcore sound (yes, I am a big fan of the 'NYHC'...) plus the fact that it's on Lost & Found always seems to spoil my appreciation of the artist. I hope the name 'IN LINE' doesn't have anything to do with rollerblading 'cause then these guys would need to be shot. (MW)
(Lo$t & Found, Bünteweg 1, 30900 Wedemark, GERMANY)

INTERNATIONAL STRIKE FORCE - "Soeur...?" EP

Radical girlrock revolution beat sound record. This EP doesn't sound too much like, but reminds me in a way of early-on live HUGGY BEAR, or the SKINNED TEEN. Four songs, attractive and mysterious packaging, who could ask for more? (BB)
(Slampt Records, PO Box 54 Heaton, Newcastle Upon Tyne, NE6 5YW, ENGLAND)

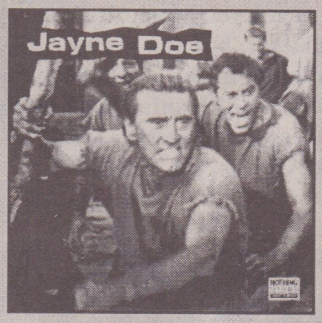
MUSIC REVIEWS

J CHURCH - "Whorehouse: Songs And Stories" CD

J CHURCH cranks out a batch of short under-produced songs here. A few of these songs have been released but I think these are different recordings. More of an EP than an LP, this is a decent release for completists as they show off their amateur-ish side here. Although the cover photo is kinda trippy. (RL)
(Damaged Goods, PO Box 671, London, E17 6NF, ENGLAND)

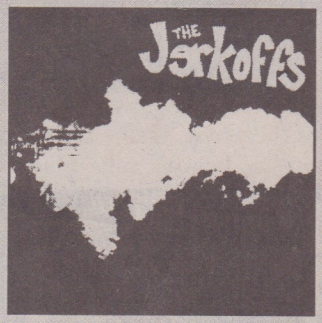
J CHURCH/DISCOUNT - split EP

Two songs each with Lance & Co. doing a very untypical but satisfying slow mood piece complete with slide guitars and a somewhat spooky air, as well as a more typical upbeat number. DISCOUNT checks in with two very cool, catchy yet still spunky poppish, girl-singing type tunes that remind me of the best parts of PENETRATION and VELOCITY GIRL. (JY)
(Liquid Meat, PO Box 460692, Escondido, CA 92046)



JANE DOE/ SHALLOW - split EP

SHALLOW have a tight, aggressive, riffcore sound reminiscent of HELMET. JAYNE DOE are a mid tempo pop outfit. They contribute three songs of anthemic music accentuated by an organ. I enjoyed SHALLOW a lot, they are worth buying the seven inch for. (CW)
(Nothing Ventured, 199, New Inn Lane, Trentham, Stoke-on-Trent, ST4 8PS, ENGLAND)



THE JERKOFFS - "Free World" EP

This eight song release has a lot in common with some of the early "Nardcore" bands (ILL REPUTE, DR. KNOW, etc...). That is to say it's balls to the wall skaterock/hardcore that's really catchy with lots of cool sing-a-longs. Good stuff. (RM)
(Beer City, PO Box 26035, Milwaukee, WI 53226-0035)

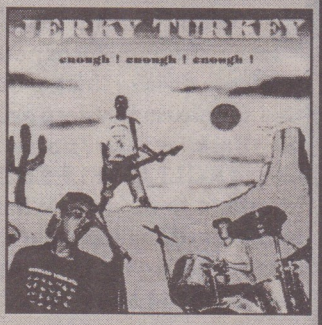
JOLT - "Emily/Eiffel Tower High"

This time around the unpredictable but brilliant JOLT take a stab at covering a couple blasts from the past, an early PINK FLOYD hit, and a Husker Du nugget from '85. They sound a hell of a lot like JAWBREAKER on both. This totally fuckin rocks. (MC)
(Rhetoric Records, PO Box 82, Madison, WI 53701)

JOLT - "Old Milwaukee/Celeste"

Wow, they thank God, Tim Yohannan *and* Matt Outpunk. What does that all mean? Really great melodic punk bringing to mind early JAWBREAKER. I haven't heard much from these guys in a while, but this is the best to my ears. Both songs are really catchy and played really punchy. Good sound that is clear and raw at the same time (I mean, it was recorded at their practice space). Fun. (LH)
(Rhetoric Records, PO Box 82 Madison, WI 53701)

JERKY TURKEY - "Enough! Enough! Enough!" EP



How did they come up with this band name? Les Jerky Turkey. It's cool. Very tuneful punk rock, sometimes in a PARASITES style but faster and punker, with more minor chords, less 1950's stuff; sometimes more DAG NASTY style. It's all really good. I think it's in French, too. (GS)
(Panx, BP 5058, 31033 Toulouse Cedex 5, FRANCE)

JOBBYKRUST/VIKTORS HOFNARREN - split LP

I reviewed a split 7" with JOBBYKRUST on it a while back, and now I get this! These folks are Irish hardcore, with a male and female vocalist. It is good stuff. Fast and movin', then it comes with some moshy slow parts as well. The other side of this is a French band called VIKTORS HOFNARREN. They play fast, aggressive music, and have the same male/female vocalist thing going on as well. These two bands are definitely different in their own right though. This is an excellent split record (LU)
(Maximum Voice Production, Postfach 26, 04256 Leipzig, GERMANY)

JUGGLING JUGULARS - "New Toys" CD

This band is incredible!! Everything I have heard from this outift has been nothing short of amazing. They play mid to late '80's style European hardcore, somewhat similar to early SEEIN' RED at moments, but with an unmatched level of intensity and urgency. Some songs are fast and in your face, but they show versatility by incorporating various styles that keep the energy constant, and also demonstrates this band can write strong songs without relying on simple formulas. This works quite well in setting the tones for the lyrics, which are political as hell. Many interesting ideas are presented within, such as in the song, "Do A Favor". Some material on here has also appeared on their "No More Consumers" EP, and their split with ENOUGH. Also included in this CD is a eco-revolutionary one pager, Muutoksen Kevat. Essential. (MA)
(Hiljaiset Levyt, PL 211, 33201 Tampere, FINLAND)

MUSIC REVIEWS

JUDAS ISCARIOT - "Skeptics, Mystics and Blind Idolaters" EP

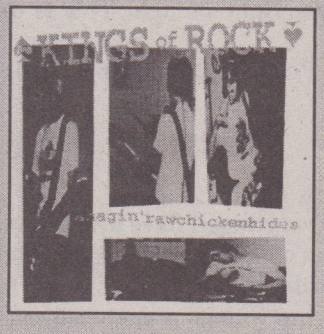
Weird record. Has a strange production that puts the bass right in your face most of the time - seems familiar, but I can't place it. Distorted to (im)perfection - becomes neither pretty or soothing - almost like the toothache I have right now. Somewhere between genius and a band that doesn't practice enough - the antithesis of anything on Fat Wreck. (TM)
(Denied a Custom, c/o Yoshiyuki Takahashi, 3-5-12-106 Hashigadai, Narita-shi, Chiba 286, JAPAN)

KATHODE - "Fools Die" EP

Whoa! Can't believe I didn't have to argue with Tim over whether this is metal or punk! This is raging thrash mixed with a intense dose of thick guitar riffs. The crusty dual vocals on this are pleasantly deep and dark. The last track on this is one of those wacky noise numbers along the lines of CONTROLLED BLEEDING. It seems like noisecore is the hip thing to do now. Whatever!? Nevertheless, this fucking kills everything in its path. Buy it now! (RC)
(Denied A Custom, c/o Yoshiyuki Takahashi, 3-5-12-106 Hashigadai, Narita-shi, Chiba 286, JAPAN)

THE KEBABS/THE THIEVES - split EP

THE KEBABS play sloppy, mid-tempo hardcore. Their songs are all one big build-up to a climax that never comes. I was able to get a college degree, start my own business, sire 3 children, get old, and die waiting for a chorus. THE THIEVES subscribe to the same school of hardcore, but they're faster and more together, with a few dramatic breakdowns in the first song. They're not bad, but not mind-blowing either. (JN)
(Subsistence, 504 Marion Ave, Pittsburgh, PA 15221)



KINGS OF ROCK/MAKERS - "Snagin Raw Chicken/Mary Ann"

A two-sided LINK WRAY tribute featuring Tom Price's pre-GAS HUFFER project the KINGS who do a pretty frat-rock fueled take of "Run Chicken Run". The MAKERS side is pretty much of a wash with boom-box sound quality and not one of Mr. Wrays' more memorable tunes. (JY)
(Sympathy)

KONSTRUKT/WASSERDICHT - split EP

WASSERDICHT is mosh laden hardcore. Pretty generic musically, and really didn't do anything for me. The KONSTRUKT side is a little more interesting. It gets really fast, then has this sort of rock thing going on. Weird stuff... (LU)
(Jay-Walk c/o Dejan Pozegar, Smaetanova 82, 2000 Maribor, SLOVENIA)

KURO - "Revival Of Death" EP

Whoa. Certainly a surprise here. Long time Japanese hardcore aces (and subject of last month's "Pioneers of Punk" column) return with a split studio/live release. Two songs of each - the studio stuff is the obvious standout - screaming guitars, distortion and absolutely unintelligible vocals. Love it! The live stuff is just that - good, but dessert to the studio tracks. More, more more! (TM)
(King's World Records, JAPAN)

LAGER LADS - "Making The Last Call" EP

Decent Canadian drinkin' Oi! that lacks that extra punch that might take it to the next level. Musically it's well played - it's both catchy and chanty, but the vocals (more talking than singing) seem to missing in the enthusiasm department. I still don't get the whole Oi! brotherhood thing. What, other than beer, brings these guys together? (KK)
(GMM Records, PO Box 15234, Atlanta, GA 30333)

LAMBRUSKO KIDS - "100% Methanol" EP

Pop punk (with occasional ska) from Italy. Songs sung in Italian, of course. Apparently the songs are about cheap wine and sex. Swell release. (CW)
(CP 160, 47023 Cesena 5, ITALY)

LITTLE BASTARDS - "Total Control" EP

This is one of the worst recordings I have heard in some time. The drumming sounds like it was played on plastic buckets. And the guitar and bass quality weren't much better. The music itself is fast punk which would probably resemble something like CHAOS UK, if I could actually stand listening to it. (RC)
(Wonderful Youth Records, Room 103, 1-21-35 Oohara, Kumagaya City, Saitama 7360, JAPAN)

MUSIC REVIEWS

THE LINE - "Known By The Sense Of Hearing" CD

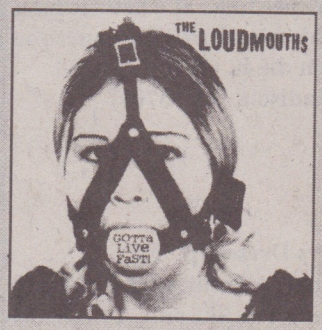
These people need to die. "There was a sign hung over the entrance to (MRR) and it read, 'Bands don't die, they multiply" Listen carefully: there are other avenues of self-expression rather than burdening the world with *another* rip off, unoriginal, NOFX-assed "punk" band. You can write private journals and paint pictures about how "her ass is as tight as a snare drum, her tits are as firm as apples, ready to hump at anytime, etc." Fucking snowboarder Boy's Klub bullshit. End your own lives, because *you are stealing our precious air.* (BB)
(Stone Entertainment, no address)

LOCUST - Halfway To A Worthless.." EP

I really like LOCUST a lot, and this is what I have been waiting for! These guys are fast, screamy, and just insanely ugly. Musically, that is. The music is catchy, and fast. They are also using some really neat sound effects in the songs as well. I have a hard time comparing bands, but if you like fast, and screamy hardcore this is something to pick up. (LU)
(GSL, PO Box 11794, Berkeley, CA 94712-2794)

LOLI AND THE CHONES - "P.S. We Hate You" LP

The first full-length from this three-piece from LA finds the lovable SUPERCHARGER-esque kids just chock full of hate and nastiness. Anyone who has ever met this band knows that they're just a bunch of sweethearts, so crack up along with me as they sing "I Hate Your Guts" or "Sick Of You". A wonderful record which is surely gonna be impossible to find in a month or two, so steal or tape yourself copy as soon as possible. (CH)
(Rip Off Records)



LOUDMOUTHS - "Gotta Live Fast" EP

In your ugly-ass-face, raw, basic, top-quality traditional punk rock. Played at a quick pace and with a sense of urgency that separates the great from the very good, this has the added benefit of female "vocals". (Though I do wonder about the self-uh-steam of a wuman who wants to fuck herself." -therapy perhaps?) Produced by one of punk rock's all time greats. Track this down. (KK)
(Woundup Records, PO Box 3695, Kansas City, KS 66103)

LUMA KUNKA - "Rock O.K." CD

Man, this is just bad. Bad melodic pop punk that never kicks in. Alternative Action should stick to releasing Terveet Kadet records. (JF)
(Alternative Action Records, PO Box 174, 11101 Riihimaki, FINLAND)

MAD DADDYS - "Get Your Ta-Ta's Out" LP

See the new DWARVES LP cover for the tasteful use of female nudity on album cover art, and this LP for its improper use. The MAD DADDYS have been around forever, put out new records sporadically, and sound exactly like the CRAMPS. Simple enough comparison, but I don't think they'd mind - recorded live, this LP runs through their familiar blues-swamp-psychobilly sleaze-and-roll, not bad, not quite the same as being there, either. Avoid cheap imitations - track down a copy of the CRAMPS "Smell Of Female" LP before you mess around with the MAD DADDYS. (JH)
(Demolition Derby, Tervuursesteenweg 217, 1820 Perk, BELGIUM)

MAD PARADE - "Cat Bitten Tongue" CD

Three new tunes from this old SoCal band. Above average upbeat melodic punk without the bite of past material. Why isn't this a domestic 7"? (TB)
(Lost & Found Records, Bunteweg 1, 30900 Wedemark, GERMANY)

MALEFACTION - "Division" EP

Brutal attacking HC that kicks your ass in a good way. They manage to come up with quite a unique sound compared with today's ocean of blandness. They reconcile well the transition between all out speed mayhem and a slower, grinding effect. They never telegraph their punches—instead, they allow subtlety to serve the backbone and it works fucking well. It's all kept together nicely by a coherence to the songs that manages to be quite tuneful, almost catchy. It's nice to hear such good stuff continuing to come out of Canada. (MK)
(Bad Food For Thought, PO Box 26014, Sherbrook St., Winnipeg, MB, R3C 4K9, CANADA)

MAN AFRAID - "Those Disenchanted" EP

Cool sort of "post hardcore" record from Minneapolis, heavy and concerned with revolution. The sound reminds me vaguely of RUIN. Comes with a lyric sheet/poster. (BB)
(Half Mast Records, PO Box 14118, Minneapolis, MN, 55414)

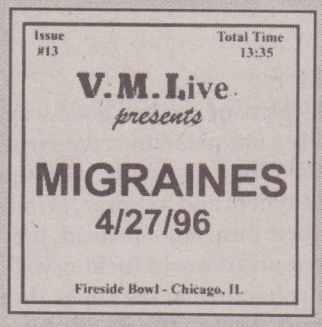
MUSIC REVIEWS

MANGEL - "Hole Inside" EP

These guys have a manic style. One song will be a moderate hardcore number, like something you would have heard on one of those early Thrasher comps, then the next song will be sort of thrashy with tweaked vocals. the second side is the best. I can't help but reminded of the NIP DRIVERS at times, but not all the time mind you. Comes on red vinyl. (MA)
(Alphen Aan De Records, no address)

MEANWHILE - "The Road To Hell" CD

I'm surprised this band doesn't have the 'Dis' prefix in their name because they do sound a lot like... DISCHARGE. That's not a bad thing though because DISCHARGE early on were really good. Fourteen songs of fast, angry hardcore with heavy guitars, sore throat vocals and simplistic lyrics that address issues such as war, fucking the system, etc... (RM)
(We Bite Records, Gonninger Str 3, D-72793 Pfullingen, GERMANY)



MIGRAINES - "V.M.Live" EP

The question begs to be asked: is this V.M.L. series of singles the Mystic Records of the '90s? Aside from the shitty sound and crappy layout with black and white covers, these records aren't at all like a Doug Moody production. While this one won't win the MIGRAINES any new fans to their fast pop punk, I'm sure that people who like them will find it to be quite a treat. (MM)
(V.M.L., PO Box 183, Franklin Park, IL 60131)

MISCONDUCT - "A Change" CD

Hailing from Sweden, MISCONDUCT are yet another band to add to the list of why Sweden's hardcore scene is quickly taking over. With heavy sXe influences (yet there's nothing to actually say they are straight edge in the CD), these guys blast through 10 songs in 13 minutes. You get the idea, if you're a fan of what Desperate Fight and Burning Heart have been putting out, this one is definitely for you. Can't wait to hear more from them. (MW)
(Bad Taste Records, St. Södergatan 38, 222 23 Lund, SWEDEN)

MANNAIA - "Ricordo Di Una Estate" EP

Fun punk rock from Italy, they like too much SCREECHING WEASEL and THE QUEERS for my taste so I'd naturally toss this in the freebie bin. But the last song "Occhi Aperti" really reminds me of KAOS ROCK, a late '70s punk band from Milan, and it's really good anthemic punk rock. (EC)
(Sottosopra, Via Goito 8, Follonica 58022, ITALY)

MISERY - "Next Time" EP

I never have been a fan of this band, and this record does little to change that. The music and vocals just drag along, completely lacking any power. There needs to be a certain level of urgency and sincerity in music to garner my attention, and this just doesn't have it. Sorry boys, spikes and tattoos alone don't make a band. (RC)
(Profane Existence, PO Box 8722, Minneapolis, MN 55408)

MULLIGAN STU/TEEN IDOLS - split EP

MULLIGAN STU is real poppy, snappy singalong punk decent, but with silly lyrics. I have heard a lot of great things about the TEEN IDOLS, from people of all sorts. I am not impressed! This is a fucking WEEZER record! Don't try to trick me. Superb cover of the theme song from "Vacation", though, alone worth the purchase of this record and the possible redemption of this band. Very attractive packaging, nonetheless, those nice folks at Rhetoric have done it again. Go ahead and get this record, it won't hurt you in any way. Your mom might even dig it. (BB)
(Rhetoric Records, PO Box 82 Madison, WI 53701)

THE MUTE ANTS - "James Plays Dress-Up" EP

This is a fun little slab of vinyl. A great mixture of pop punk and '77 style punk. Silly inane lyrics like only Americans can write. All the songs are catchy. The title track actually kinda reminds me of JILTED JOHN in a weird way. I think it's the whiny vocals. (LH)
(Mutant Pop Records, 5010 NW Shastag, Corvallis, OR 97330)

MUSIC REVIEWS

NEW WAVE HOOKERS - "Kings In Satanic Service" CD

A good second full length from these German popsters. Varies from new wave to pop punk with some goofy stuff thrown in. Along the ways of SUPERNOVA, BASEMENT BRATS and power pop circa 1980. A fun catchy retro full length. (RL)
(Do It! Records, Mittelbachstro 11, 96052 Bamberg, GERMANY)

NILS - "Green Fields In Daylight" CD

A comp of all sorts of stuff from this great early '80s Canadian combo. With any luck these guys could have been the HUSKER DU of their day. Ringing chords and killer tunes done power pop, pop punk, and punk rock. Early REPLACEMENTS and HUSKERS like. This really smokes on one CD! (RL)
(Mag Wheel, PO Box 115, Stn R, Montreal, PQ, H2S 3K6, CANADA)

NO EXIT - "Du Sollst Scheissen" EP

I had high hopes when I first threw this on. I had heard a couple of cuts by this German band on a comp awhile back and they were pretty rockin', but boy did this disappoint. The first song starts out in fine pogo-punk fashion (lots of huge backups and sing-a-longs) and is chugging right along until they go in to a funk rap break- down similar to the one on the YOUTH BRIGADE song "Men In Blue". Upon hearing this I almost lost my lunch and threw this out the goddamn window. When this band foregoes such bullshit they're a pogo punkin', pub rockin' machine. Unfortunately, they do the before mentioned screwball shit on all five songs. Fuck! (RM)
(Scumfuck Mucke Records, PSF 100709, 46527 Dinslaken, GERMANY)

NO MOTIV/THE CHOICE - split EP

Well, it doesn't suck... I think that's the most positive thing I can say about it. The CHOICE play boring 1-2 hardcore, with a little oi thrown in to make it even worse. NO MOTIV sound reminiscent of early BAD RELIGION, and kick it pretty decently, but suffer from cliche ridden lyrics. Well, it doesn't suck. (BG)
(It's Alive Records, PO Box 6326, Oxnard, CA 93031)

NOMADS - "Pack Of Lies/ Graveyard"

Hey, this record not only looks cool, it sounds cool. I am so glad to have a NOMADS record that rocks like they used to. It's rock and roll with, perhaps, a bit too much wanky guitar work, but who gives a damn? Forget about it and how many years these guys have been together and just realize this is great. (CK)
(Estrus)

108 - "Curse Of instinct" CD

Krishna hardcore, sha na na. Very intense, probably downright hypnotizing live. The lyrics are not in the least preachy, for those of you who think a five song krishna CD is worse than a day in church. A BLACK FLAG cover and a BAD BRAINS cover. Good. (BB)
(Lost & Found Records, Bunteweg 1, 30900 Wedemark, GERMANY)

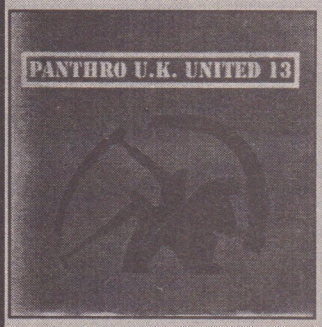
ONE TON SHOTGUN - "Arena Days" EP

Mid-west style hardcore (not unlike THE ZERO BOYS in style) that is well played, well produced and all that, but still doesn't quite grab me. Too many guitar solos, too much effort on the vocalists part to sound snotty and a too little soul make this sound like it came off the punk rock cookie cutter press. Kind of an interesting "Fuck You" medley. (KK)
(Negi-Youth Organization, 308 Forest, Midd, RI 02842)

ONLY ATTITUDE COUNTS - "Continue The Fight" CD

Quite an improvement musically since their CD of a few months back. The recording has a lot to do with the improvement, no more tin pan drums. This is extremely solid New York style hardcore, with a look towards older sounds like AGNOSTIC FRONT (they cover "Fascist Attitudes") and little if any BIOHAZARD-type crap creeping in. My only complaint is the lyrics; had more meaningful lyrics been coupled with the music the CD would really be a keeper. Instead, the lyrics all deal with feeling stabbed in the back, or are about those who do the stabbing. As has been said before, get some better friends! Just as with the first CD, I'm confused as to what the N.Y.C. skinhead gang D.M.S. has to do with an Austrian hardcore band, but they all claim membership. Oh yeah, still unfortunately on... (TH)
(Lost & Found, Bunteweg 1, 30900 Wedemark, GERMANY)

MUSIC REVIEWS



PANTHRO U.K. UNITED 13 - "World Class" EP

Catchy, fast to mid-tempo melodic "fla-core". "Fuck L.A." is the best song on here with a great sing along chorus and an idea I can stand behind... "I don't fucking care/what famous asshole's sitting there/ I don't wanna see /the super models on the beach...Fuck L.A.". Nice record cover with rubber ink letters. Buy now. (MM)
(No Idea, PO Box 14636, Gainesville, FL 320604-4636)

PARASITES - "V.M.L. Live (2nd Edition) EP

Decent Bay Area pop punk captured live at the Fireside Bowl in Chicago. The sound quality isn't as good as some of the records in this series, but it's not as bad as the J-CHURCH one either. If you're a PARASITES fan, this wouldn't be a bad pick up. (JF)
(V.M.L., PO Box 183, Franklin Park, IL 60131)

PARASITES - "Hang Up" EP

When it comes to power-pop/punk, PARASITES may be in a class by themselves. It's nice to finally get an actual new studio effort from the guys. It's the world class hooks on the title track that blow my socks off, but the other two songs are strong too. (MC)
(Lookout Records, PO Box 11374, Berkeley, CA 94712)

PEE-CHEES - "New Moscow Woman/Quadruple By-Pass"

To hell with my street credibility - I like the PEE-CHEES, and I even face towards the stage when they're playing. Two more tracks of the frantic art-school thrash-and-squall that the band have claimed as their very own - powerful, inventive and catchy like all good punk singles are supposed to be. Simple enough? (JH)
(Rugger Bugger, PO Box 357, London, SE19 1AD, ENGLAND)

PETER AND THE TEST TUBE BABIES - "Journey To...." CD

I dunno, this must be a "For Fans Only" release. Messages from answering machines, on-the-air interviews, as well as a handful of studio and live tracks. Now personally I don't give a fuck what a band like this has to say or about radio excerpts from old Golden Voice shows - who cares! But when you finally wade through that crap is some ace late '70s/early '80s Brit punk. Can the chatter and just rock, please. (LD)
(Dr. Strange, PO Box 7000-117, Alta Loma, CA 91701)

PETER & THE TEST TUBE BABIES - "The Loud And Blaring Punk Rock CD"

This is a CD reissue of the some demo recordings of PETER and T.T.T.B recorded in 1979. Same 18 tracks that are on the LP are presented here in digital glory. Remember "Oral Annie", "Pick Your Nose And Eat It", "Vicars" or "Beat Up The Mods"? They're all here in PETER's hi energy English punk style. (MM)
(Dr. Strange, PO Box 7000-117, Alta Loma, CA 91701)

PETER AND THE TEST TUBE BABIES- "South American Frogs" CD

This reissue of their 2nd LP from 1983 contains songs like "Guest List", "The Jinx" and "Pissed Punks (Go For It)". This has more to do with the pop direction of the band's latter output than with, say, "Pissed And Proud". If you liked BLITZ's "The Killing Dream", you'll probably like this too. (RM)
(Dr. Strange, PO Box 7000-117, Alta Loma, CA 91701)

PETER AND THE TEST TUBE BABIES - "Supermodels" CD

A new record??!! Can it be good? It sure ain't bad. Not only do I like this I may even listen to it from time to time, which is more than I can say for a lot of shit I rave about in this zine. A few tunes suffer from the drags, but there are some real cool tunes too. I'm surprised. Check it out. (RY)
(Dr Strange Records, PO Box 7000-117, Alta Loma, CA 91701)

PETER AND THE TEST TUBE BABIES - "Test Tube Trash" CD

Full blown collection here from one of oi's more hilarious acts. 23 trax of early to mid-'80s melodic drunken Brit punk with lots of talent and personality. A vast array of good material and should be affordable as it's on a domestic label. (TB)
(Dr Strange Records, PO Box 7000-117, Alta Loma, CA 91701)

MUSIC REVIEWS

THEE PHANTOM CREEPS - "Teenage Fingers" CD

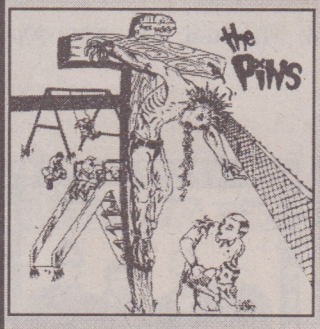
Rockabilly-tinged garage rock. A band for a fun night of finding a cute boy, drinking heavily and dancing up a storm. Sometimes you just need this kind of stuff. (CK)
(Armed & Fat Records, PO Box 30, St. Annef-on-fea, FY8 1RL, ENGLAND)

PINHEAD GUNPOWDER - "Goodbye Ellston Avenue" LP

Wow, here I was ready to rip this with some GREEN DAY overkill-esque rant and I found myself bopping to this in no time flat. This East Bay all-star group cranks out a roughly produced catchy full length here. Maybe GREEN DAY doesn't suck as much as "real punks" think? This sounds like a GREEN DAY LP to me in spite of the Aaron Cometbus songwriting. A good release. (RL)
(Lookout)

PINK LINCOLNS - "Pure Swank" LP

When I saw this record waiting for me, I pulled my dress over my head and danced around screaming, "Woo-woo-woo!". PINK LINCOLNS are everything that's cool. The lyrics are mean and funny, the guitars are screechy (with much wanking, but that's alright). Their singer is the kind of condescending freak you'd encounter at a garage sale or something, who is totally endearing, but who you can't wait to get away from. These guys are old as dirt and are still twice as raw as any of the disenfranchised youth of today. The corny group chorus bullshit on side 2 should be 86'd, but otherwise, this is dynamite. I wet myself when I heard "Loner". Good, good, good, stuff. Acquire this now. (JN)
(Stiff Pole Records, PO Box 20721, St. Petersburg, FL 33742)



THE PINS - "World Tour" EP

Four songs of energetic hardcore from Austin. Songs about boredom, obsession with a dead gal, shooting rampages, and being a punk rock societal outcast. Good, fun, spiky haired stuff. (LD)
(Inbred Mafia Records, 8098 W Annie St., Austin, TX 78704)

PORTRAIT OF POVERTY - "Scumbags In Paradise" CD

Taking a mid-'80s hardcore route, P.O.P lay down 12 songs for their debut CD. No new ground is broken here, but it's still done extremely well. (MW)
(Dean Breath Organization, 817 Division Ave #C, Tacoma, WA 98403)

PLUTONIUM/EGOFIX - split EP

Here's a perfect example of when it hurts that only one copy came in for review, 'cause this flat out destroys. PLUTONIUM kick up some classic metal-laden Japanese thrash. The wall of fuzz sound that is known oh-so-well for Japanese hardcore, PLUTONIUM do it fucking perfect. EGOFIX do the same, but with some crazy-ass vocals and some blast parts thrown in here and there. Rumor has it that EGOFIX broke up which is a shame 'cause this kicks ass. Totally recommended to anybody who wants a quick lesson on how hardcore *should* be played. (MW)
(Dan-Doh Records, "K-Club" Honmachi 2-1-21, Palms Bld BF, Kochi City 780, JAPAN)

PUBLIC DISPLAY - CD

Since PUBLIC DISPLAY are from Canada I'll say they sound like PROPAGANDHI instead of NOFX. You know that poppy hardcore sound the kids go crazy for. The only problem is, a lot of bands do this better than PUBLIC DISPLAY. Really, this is solid, but hardly special. (JF)
(U.M.O. Records, 59 Clinton Ave, Ajax, ON, L1T 2V9, CANADA)

QUARANTINE - "Automatic Negative Thoughts" LP

I've been listening to this album quite a bit. QUARANTINE feature members from SEDITION and DISAFFECT, but really sound nothing like either of those bands. They have a style all their own. The vocals kind of remind me of LEATHERFACE, but that's about it for comparisons. There's vocal trade offs, mainly between two males, and then there's a woman adding her talents to a few songs. The music is rough and unpolished without being hyper in your face kind of stuff, it cuts deep though. The lyrics are top notch, going beneath the surface, the kind of stuff you'll find yourself singing along to at work. Excellent record. (MA)
(Nabate, BP 92, 4000 Liege 1, BELGIUM)

RACIAL ABUSE - "Climb" CD

Doing more of what Lost & Found have been up to - chunky metal with enough hardcore leanings to make it past the metal detectors. As with most Lost & Found signings, they don't seem up to doing a full length yet - many of the songs end up being derivative. Least they're not afraid to pick up the pace a bit. (TM)
(Lost & Found, Bunteweg 1, 30900 Wedemark, GERMANY)

MUSIC REVIEWS

RADON - "Live" LP

It's pretty raw recording wise, but it makes this a pretty great album. Ferocious performances add a new dimension to this band for folks like myself who never saw them live. Sort of a mix between East Bay style punk with what was going on in the '80s in Minneapolis (HÜSKER DÜ, REPLACEMENTS). I was told this was pretty limited. But it's definitely worth seeking out. (LH)
(no address, but not a boot)

RANDY - "The Rest Is Silence" LP

This album totally rules! This is the best punk record I've heard in a while. Totally excellent pop punk and melodic hardcore. Excellent political lyrics with enough personal edge to make it all totally accessible. Anyone who loves PROPAGANDHI will love this. You can definitely count me in. I am so inspired by this new wave or political pop punk and pop hardcore. (LH)
(Rugger Bugger Discs, PO Box 357, London SE19 1AD, ENGLAND)

REAGANSQUAD - "We'll Fight For What's Right" EP

This is six really quality songs, with thoughtful political lyrics about the struggle against violence and apathy. Very moshable, classic 80's-style punk rock. "Think Of Tomorrow" and "Mindless Violence" are my favorites. The vocals are great, sounding like the SPECIALS on the first record, if the SPECIALS were punks singing for the mosh pit instead of ska guys. I give REAGANSQUAD a thumbs up. (GS)
($3.00 ppd: Andy Wheeler, 101 James Pl., Pittsburgh, PA, 15228)

REAL ESTATE FRAUD - "The Tough Guy" EP

Strange band. The sleeve is partially decorated with Chinese lettering, and the songs range from two punk tunes with really fast spoken vocals to rockish punk. Novel, but not particularly effective musically. (SS)
(C-City Records, 6066 Shingle Creek Pkwy #127, Minneapolis, MN 55403)

REVOLVERS - "She's Out Of Your Life" EP

The hooks breeze right by on this bright bouncy, punk-influenced, fast catchy pop. This band reminds me of the AG's, which is high praise. All four tunes are standouts. (MC)
(PO Box 5865, Kansas City, MO 64171)

REJECTS - "Instant Mutant" EP

Wacky Norwegian psychobilly surf sounds like THE GUANA BATZ and a little bit of the REVEREND HORTON HEAT. Very good sound quality and very entertaining. (TB)
(Hit Me! Records, Deichmansgt. 17, 1780 Oslo, NORWAY)

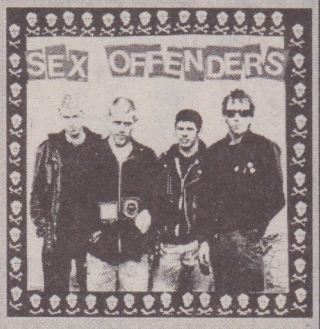
RESET - "No Worries" CD

Unfortunately this sounds like a wanna be LAGWAGON. Touching on such non pop punk subjects as: child abuse, enviromental destruction, and domestic violence; the lyrics do shine with sincerity and intelligence. If the music had matched the lyrics this would have been a winner. Oh well, better luck next time. (JF)
(2112 Records, 15 Mount Royal W. #110, Montreal, PQ, H2T 2RN, CANADA)

RIPCORDZ - "Your Mother Wears Army Boots..." CD

The other half of that being "...But Man She Looks So Cool". Pretty funny eh? Too bad it's the only thing halfway entertaining about this band. The singer's got a voice like Oderus Urungus from GWAR. Which ain't bad. The band ain't bad either with their heavily distorted psycho-rockabilly sound. But with them together it's pretty damn harsh on the ears. And on top of that there's these female back-up vocals that would sound really good if they weren't up so loud. Oh my achin' head! (AT)
(N.I.M. Records, PO Box 1676, Moncton, NB, E1C 9X5, CANADA)

SEX OFFENDERS - "Morning Missile" EP



Safety pin fucking punk that's got the word 'fuck' in just about every line. Actuaaly, this '78-'81 type band delivers 5 fucking tunes that combine catchy with raw, though the songs aren't instantly memorable. Good, basic, raging fucking old school punk that comes in quite the appropriate sleeve. I like records where you can tell from the cover what the fucking band is about—a breath of fresh fucking air compared to those vague emo record jackets. Fuck that fucking shit. (TY)
(Wound Up Records, PO Box 3695, Kansas City, KS 66103)

MUSIC REVIEWS

SAD SOCIETY - "(The Best Thing Since) Hand Relief" CD

New Scottish punk with a heavy dose of early 80's Brit punk. Wide production with lots of echo and effects, and male/female vocals that reminded me of THE VIOLATORS and THE DISRUPTERS. A good, unique sound overall and some decent lyrics. (TB)

(X-Cert Records c/o Deek Wilson, 29 Durar Dr, Edinburgh, EH4 7HW, SCOTLAND)

SHADOWS OF NIGHT - "I Got My Mojo Working/Potato Chip"

Man, it's hard to review these fucking reissue things, but fuck man...I'm a *fan*!!!!! That's right!!! I'm a fan of these old '60s punk rock motherfuckers!!!!! Side A is a burning version of "I Got My Mojo Working" and it's got my cock at a full eight inches!!!!! I busted my nut all over the turntable!!!! I flipped this thing over and what a treat.... it's the SHADOWS doing their "Potato Chip" promo song!!!! The history of the song is on the back sleeve in full detail so I'm not going to bother going into it.... I'm too lazy!!!! What you got here is total R&B punk rock!!!! For fanzzzzz only!!!!!! (SW)

(Sundazed, PO Box 85, Coxsackie, NY 12051)

SHORT FUSES - "Kick It In/Goof"

Very STINKERBELL. Female vox, a bit less tough, but musically nearly as hard rockin'. Lots to like if not my usual preference. I must say I didn't want to care, but there's something there that's cool, especially instrumentally - pretty garagey, but different. And, hey- they thank the HOOKERS! (RY)

(Space Race Records, 8009 Rothford Ln., Harrisburg, PA 17112)

SIT N' SPIN - "Private Mixer Party" EP

Miss Melissa Craven, noted music authority from Alexandria, VA had this to say about SIT N' SPIN: "They have a stupid name, I think. This record sucks." I tend to agree with her, mainly because anybody who can make "Thirty Days" (my favorite CHUCK BERRY song) sound like a cross between THE VANDALS' bumpkin punk and THE SHAGGS' girlish warbling deserves to be heckled. (CH)

(Solamente Records, 124 St. Marks Place #2, Brooklyn, NY 11217-2015)

SLIMER - "Not So Fast, Beanpole" CD

This new school of SoCal thrashers provide a new, young voice for the kids. Their version of "For What It's Worth" reaches out, rattling the idle minds of today's youth, setting us up for a little old school culture with "Police On My Back", and providing ideas towards world peace in "A World Like This". SLIMER aren't afraid to address local issues with "The Scene", and they cry out against mindless dolts in "Surfer Joe". As you can see these youngsters confront a variety of issues, with a glossy, squeaky clean, old school, pop-thrash sound. Not for the queasy, but a fine debut from these SoCal children. (HM)

(Goon Records, 610 Anacapa St., Santa Barbara, CA 93101)

SOCIAL INFESTATION - "Officer Friendly" EP

This is pretty 'by the numbers', grind influenced hardcore. One deep and growly vocalist, and a high and screechy one. With some work they could be contenders with the Fetus and Slap-a-Ham bands. The lyrics deal with police brutality, animal testing, religion, and day-to-day feelings of despair. It could be we've found the Olympic bomber. (TH)

(Goat Lord Records, PO Box 14230, Atlanta, GA 30324-1230)

SOFISTICATOS/SEX PISTOLS - split EP

The second in the Man's Ruin series of seven-inch splits twixt the 'legends' and some unknown Toronto punk ensemble. As with the last one, the Canucks push the rather anemic PISTOLS demo aside. Actually, "No Feelings' has always been my favorite SEX PISTOLS song, and here it's not bad, it just lacks.... bile. The long-lost SOFISTICATOS sound like they're just making it up as they go along. It's totally screwed up classic basement shit. Many disagree with me. Die. (RW)

(Man's Ruin, 610 22nd St., Suite #302, San Francisco, CA 94107)

THE SOLID GOLD - "Paralyzed" EP

This is a raw and somehow suspiciously trashy single. In a nutshell, it made me feel dirty on the inside. Rock and tuneless, reminding me of CRIME. Members of this band have gone on to do many devious things(this is a post-mortem issue) such as sing for DRAGON ROJO and haunt the hallowed halls of the "Always Airborne in case of Armageddon Jetplane" headquarters of Lookout! records as a mail room boy. Find this record and cherish it. (BB)

(Chocolate River Deconstructions, PO Box 12595 Berkeley, CA 94712)

MUSIC REVIEWS

SPASS DABE - "Alles Nur Worte" CD

Five tunes of high speed pop punk. Sort of in that NOFX/ Epitaph vein but sometimes dipping more into a DESCENDENTS/ALL kinda style. Good production and stuff. Just not especially exciting to me. (LH)
(Lost & Found, Bünteweg 1, 30900 Wedemark, GERMANY)

SPAZZ - "Tastin' Spoon" 5"

Well, as much as I really like this band, I have to question how the hell they wrote and recorded this little pic disk in one hour in one day! It is actually pretty funny, and the best song is "No Neck Joe". The actual record itself is amazingly pretty, and I am pissed that I don't get one to keep for myself. Add this to your fast growing SPAZZ collection. It is worth it just for the foldout poster of Walter Glaser. (LU)
(Clean Plate Records, PO Box 0709, Hampshire College, Amherst, MA 01002)

SPEED QUEENS - CD

Wow!! An all female band on Sympathy that kicks honest ass! Who knew? I didn't. Gender has secondary relevance, in this case. It matters only slightly more than the gender of their reviewer, because you can't hear my voice. This rocks so damn hard, aggro, not a pop bone in their bodies. Austin, Texas is the punk center of my month, for sure. No reason not to check this out, nothing to lose here. Totally great. (RY)
(Sympathy)

SPLASH 4 - "Kicks In Style" LP

Fantastic debut long-player from this mighty French combo who've put out several ace singles in the last year that are usually pretty hard to find. Great gritty work starts off with a cool GEARS cover but the best songs on here are the originals: "Telstar Man", "Millionaire" and "So Confused" are going on tapes for the next year, once I fix my fucking stereo! The great thing is, none of the singles are on this, which is unusual for bands in the 'garage' scene. The best twenty-three minutes in rock this month. (RW)
(Estrus Records)

SQUIRTGUN - "Another Sunny Afternoon" LP

After the horror that was their last EP I was prepared for anything. Yet I got something I didn't expect, one kickin' pop punk album. Really, it has been a while since I enjoyed a record this much. Of course, with songs about coffee you can't go wrong. This is so good that I'll be heading down to Epicenter as soon as I'm done typing this thing to buy my copy. You should do likewise. (JF)
(Lookout Records)

STRETCH - "Freedom Is In Peril" EP

Cool 7" with hand screened covers and one side of the vinyl is screened with a pretty circled A. The other side has 4 mostly mid tempo songs which are punk with lots of stop and start parts. Good female vocals with personal/political lyrics. This is a pretty good record. Too bad they broke up. (MM)
(Refusenik, PO Box 2018, Hove, East Sussex, BN3 3HS, UK)

SPRAINED ANKLE - CD

I had to skip directly to track 10, titled "I Wish I Were Jon Von". Mr. Von was unavailable for comment at review time. I will state for the record that this east Canadian band sings his praises, in a big way. As for the rest of the CD, one monster dose of pop-punk is being served tonight! Some cool songs and some less-than-rockers. Quebecian MTX and QUEERS fans unmistakably. (RY)
(Thunder Express Records, 1550, 9 Rue, Grand-Mere, PQ, G9T 5M5, CANADA)

SQUALL - "So Be It" CD

First off, I don't know what happened to the CD before I got it, but most of the pages to the booklet were stuck together and it smelled as if bong water had been spilled all over it. Perhaps this is the bands doing or maybe the hardworking CD assigner at MRR. The world may never know. Anyway, SQUALL have a power-pop sound that at times reminds me of DOWN BY LAW. Things usually move at a real high powered, energetic pace, though at times some of the songs wander into the ballad category. They're from France but the lyrics are in English. (TH)
(Drop Dead, 3 Rue De Berne, 67000 Strasbourg, FRANCE)

STOOL SAMPLE - "Suck My Dick While I Take A Shit" EP

Obviously, this record is really gross and disgusting. The songs are such extreme sexual and toilet content, of sucking cocks with turds and rape and sperm, that you really have to notice the effort that went into crafting such a record. I mean, the cover art is a totally nauseating cartoon of shit-eating, but it is made all the more repulsive because it's a *good* cartoon. Among the gross-and-disgusting genre, STOOL SAMPLE distinguishes itself by being better musicians than G.G. ALLIN and funnier than the MENTORS. "Violence In Our Minds" by LAST RESORT is parodied as "Nice Thoughts in Our Minds," which is kind of witty. Everyone will agree that this is sexist and appalling. Some will say, "Where's your sense of humor?" (GS)
(GMM Records, PO Box 15234, Atlanta, GA 30333)

MUSIC REVIEWS

STRAY BULLETS - "Swallow Your Soul" EP

Punk about being punk in every way. Punk for punks sake. Punk as they come. Punker than you. This must be that Boston style punk I've been hearing so much about (I think they're from Minnesota). A totally valiant punk effort, for sure. Punk that's not my kind of punk at all. (RY)
(Doing It For The Kids Records, PO Box 18661, Minneapolis, MN 55418)

SUPERGIRLS - "Just Because" EP

This record is pretty good considering having three strikes against it at the outset. First, they are from *Anaheim*; second, they cover an EAGLES song (gag, blechh); and third, the cover graphic makes it look like, "oh, cool, a rad girl-band..." But, it's guys! Which is not *bad*, but it's not what I expected. So, in keeping with my policy of never skipping any tracks when I review something, I had to listen to that fucking awful EAGLES song! I'll never forgive SUPERGIRLS for booby-trapping my reviewing experience this way. And it wasn't even a punk rock version or nothing! Just, like, Don Henley "Unplugged". Ugh. The redeeming factor is that the A-side songs bear some resemblance to my favorite band of all time, JOLT. Emotional, energetic punk tunes. (GS)
(Liberation Records, PO Box 17746, Anaheim, CA 92817)

TECTOR GORCH - "Buries The Hatchet" EP

The New Orleans punk scene has always had very active women keeping it going; the majority of shows have always been promoted by women and the only punk record store is managed and owned by women. However, there has been extremely minimal involvement of women in the actual playing of punk music, so when I first saw this band (of two front women and a male drummer) a few years ago when visiting my parents in New Orleans, I was pretty impressed. However, it was only with the effort, they were much too jangly and hollow sounding for my tastes. This single is quite an improvement, though. The bass and guitar are pretty fuzzed out, but with a basic, catchy approach similar to a harsh BRATMOBILE or maybe the FRUMPIES. (TH)
(Turducken, 518 Bordeaux St., New Orleans, LA 70115)

TEMPORAL SLUTS - "Bad News Never Come Alone" 10"

Pretty good drunk punk from ITALY. Title doesn't make sense, but I won't say anything... I like 'em, they rock. Seems this would have fit on 7 inches, but 10 is all the rage I guess. I just don't know how to file these things in my collection, okay I guess - they didn't give me one anyhow. Far from the worst this month, holding up the middle - if just in that this sound is growing common. (RY)
(Flippaut Gramophone Foundation, Via Cislago 307, 21050 Marnate (VA), ITALY)

3 BLUE TEARDROPS - "V.M.Live" EP

Number 21 in the series is a band I've never heard of (but I'm pretty out of it). Rockin' cowpunk that sometimes sounds like a punk version of JASON AND THE SCORCHERS. Other times it's like MOJO NIXON singing for THE CRAMPS. Pretty good sounding too. (LH)
(VML, PO Box 183, Franklin Park, IL 60131)

THUNDERING LIZARDS - "Eyeball Sandwich" CD

First off, there are thirteen musicians in this band which makes it come across as sounding like a bunch of people who just got together for a fun jam one night. But then you listen more closely and it sounds like a poetry reading backed by some people jamming. One of the poets being John S. Hall from KING MISSILE. Quite frankly, it's all just pretty annoying. (CK)
(Wagon Train Records, 3712 Old Philadelphia Pike, Bethlehem, PA 18015)

TIGER ARMY - "Temptation" EP

I expected horrid modern psychobilly-punk but got a pretty decent SOCIAL DISTORTION-sounding roots thing. Faster than those SoCal boys, but the singer's got some ideas. No ground broken, no problem. (RW)
(Chapter Eleven Records, PO Box 132, Sonoma, CA 95476)

TIGRES GUAPOS - "Play Hard To Like" EP

The "Handsome Tigers" are a four piece from Austin, TX, and are they ever! Lo-fi but listenable, this is a dern cool record. Real fuzzy guitar quality, that is a bit much, but the vocals aren't fucked with at all and that makes a big diff. Cool. (RY)
(Mortville Records, PO Box 4263, Austin, TX 78765)

MUSIC REVIEWS

TIN SOLDIERS - "A Briefcase Full Of Punk" CD

I'm not sure what it is but I found this a bit boring. This band plays competent STIFF LITTLE FINGERS style punk with hints of rockabilly and I love that band and said style but... this just never takes off. A bit too generic maybe? There's thirteen songs and if you like old school U.K. and Irish punk you might want to check this out. It just didn't do it for me. (RM)
(Scumfuck Mucke Records, PSF 100709, 46527 Dislanken, GERMANY)

THE TON-UPS - "Kill Me Slow/Howschow"

This record could probably be one of the best this month if the songs were played at twice the speed. Whereas right now it has a CHROME CRANKS feel, if it had a faster, more intense CHEATER SLICKS or FIREWORKS feel it would be better. However, "Kill Me Slow" is one great song and most people will probably like it just the way it is. Could I possibly like a Man's Ruin record? Hmmm. (CK)
(Man's Ruin, 610 22nd St #302, San Francisco, CA 94107)

TOTALITAR - "Ni Maste Borte" CD

This is straight up, old school, Swedish hardcore punk played in a manner I definitely appreciate more and more these days— fast and direct. No wanking, no sluggish intros, once everything starts up it runs right through the song, and it's the rare song here that lasts for more than 2 minutes. The vocals sound as if they've been well cultivated on a diet of glass and sandpaper. I find it unfortunate that when explaining the use of their native tongue, felt it necessary to assure the reader "this has nothing to do with nationalism." If any questions were to be raised about choice of language, it would be the assumption that a band has to communicate in English. (TH)
(Finn Records, Vasauagen 19B, 63356 Eskilstuna, SWEDEN)

THE TRAILER PARK III - "I'm Not Depressed, I'm Drunk" EP

I had a good feeling about this one - good band name, good EP title, and a song called "Make Punx, Not Hippies". Really, what more could you ask for? Excellent lo-fi, catchy, non-sense pop/thrash/traditional punk. Rates extremely high on the head-bouncing meter. Unlike some bands these days, these cats are playing for the fun of playing. Very cool. (KK)
(Inbred Mafia, 1700 Foresthill Dr., Austin, TX 78745)

TRAVOLTAS - "Baja California" CD

Hmmm, a Dutch band singing about Waimea Bay, surfer betties and monstertrucks. Lots of really catchy pop punk. The music is fun and well recorded. It's just a little weird for me. A whole record about an Endless Summer lifestyle that barely exists at all. It's funny. (LH)
(GAP Recordings, PO Box 101, 2400 AC Alphen A/D Rijn, HOLLAND)

UNDER CLASS - "A Brief Moment Of Clarity" EP

This is BORN AGAINST meets RORSCHACH, and then gets hit upside the head with some speed. Lyrics are somewhat political, and a bit vague in terms of a direct message, but nothing that can't be read into. This thing actually rocks, and I have been listening to it quite a bit lately.... like you care. (LU)
(Refusenik Records, PO Box 2018 Hove, BN3 3BS, ENGLAND)

USELESS ID - "Room Of Anger" EP

Pop punk from Israel. This isn't half bad. Like AGENT ORANGE mixed with that modern, poppy sound. The bass player stands out. Overall they have a bouncy, energetic feel. Good. (BG)
(Sellout Records, 468 Magellan Ave, San Francisco, CA 94116)

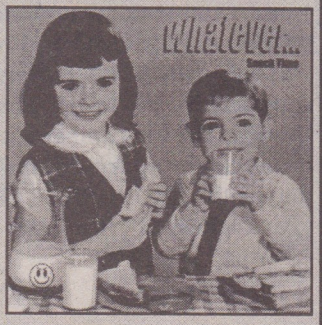
THE VARUKERS - "The Punk Singles 1981-1985" LP

This LP collects all six of this late UK bands' singles in one place in their entirety. The sound evolves somewhat with each release, but not so much that you go "Whoa"!! The last singles on here sound more like DISCHARGE. They were a decent band for the time, but nothing extraordinary. This stuff does not stand the test of time well. I kind of doubt people new to punk these days would be impressed, since there are better bands than this around now. (MA)
(Captain Of Oi!, PO Box 501, High Wycombe, Bucks, HP10 8QA, ENGLAND)

LES VICE BARONS - "Steel Blue Moods" CD

Surf is pretty hit and miss - usually for me it misses. But in some instances like this CD it's a dead-on hit - much for the same reason I like MOA? - it actually r-o-c-k-s, rocks. Quite fun particularly with the organs on tracks such as "Like Weird" - good for multiple listens.) (LD)
(Nitro/Demolition Derby, Tervuursestwg 217, 1820 Perk, BELGIUM)

WHATEVER... - "Snack Time" EP

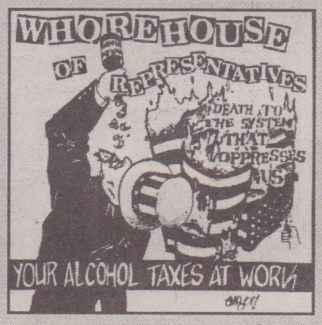


"Seek And Annoy" is the keeper from these 4 tunes, a solid piece of punk rock somewhat like a more British influenced SOCIAL DISTORTION. The other 2 originals aren't as strong, the last song being a BERLIN cover. (MC)
(Dr. Strange, PO Box 7000-117, Alta Loma, CA 91701)

MUSIC REVIEWS

WWK/PANIKOS - split LP

WWK from Germany starts things off with a really heavy assault of hardcore. It can almost be defined as cross-over because they kick down some great guitar-heavy riffs. 7 from them. PANIKOS didn't put in an address so I don't know what country they're from. They take a longer, more moody approach at doing the metal-core thing. They tend to keep the tempos at slow to mid-pace settings. Kinda reminds me of HELLBASTARD at times, yet with a heavy emphasis on ambient acoustic intros and the like. Good for what it is, so fans of the genre will poop their pants over these two. (MW)
(Uwe, Hauptstr 6, D-56235 Hunsdorf, GERMANY)



WHOREHOUSE OF REPRESENTATIVES - "Your Alcohol Taxes At Work" EP

WHOREHOUSE OF REPRESENTATIVES continue further into the realm of political hardcore punk with these four songs. The music is mainly played at a fast tempo, with dual guitars buzzing away, and time changes along with breaks where needed. The lyrics reflect a common state of mind amongst the populace these days, which is one of despair and a feeling of no hope. The content deals with drug addiction, suicide, conformity, and the threat of nuclear war, which hasn't gone away just because the Cold War is over. Good stuff. (MA)
(Sabotage Earth Records, 824 NE 45th, Box 27, Seattle, WA 98105)

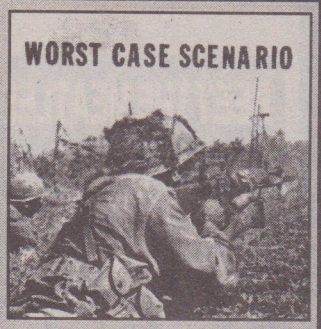
THE WITHDRAWALS - "Bored" EP

THE WITHDRAWALS whip up five no nonsense, old school thrash ditties with fucking angry, political lyrics. These guys know how to say "fuck" a lot. In fact, my favorite lines are "you sing your bullshit with your dick in your hand/ you're nothing more than a cock rock band/ I know you're all fucking liars, so fuck off" and "fascist fuckers, left-wing, right-wing, I don't really fucking care". Pretty fucking OK. (HM)
(Nervous Records, 337 St John's Way, Lewiston, ID 83501)

THE WORKIN' STIFFS - "Dog Tired" LP

Hella peppy effort from one of Frisco's finest. Wonderful production with sharp guitar, gritty vocals and a tight rhythm section that make up a solid street punk sound. The personal lyrics really stand out and compliment strong music that avoids stereotypes. Recommended. (TB)
(East Bay Menace Records, PO Box 3313, Oakland, CA 94609)

WORST CASE SCENARIO - "Checkin' Out" EP



I find this much better than the LP they released last summer on Vermiform. I think it's because it's an EP which doesn't allow for some of the more drawn out and arty stuff found on the LP. Two of the songs are studio recordings which sound like a raw RYE COALITION. The best song on here is unfortunately recorded live and not very well. The guitar on it is very Greg Ginn (BLACK FLAG). Now an LP of that would be quite nice. (TH)
(Troubleman Unlimited, 16 Willow St., Bayonne, NJ 07002)

YELLOW SLOTH CHICKEN BROTH - "Sweet Merciful Crap" CD

This should've been titled Awful Merciless Crap. This starts out kinda groovin' midtempo pop punk, but it goes on and on. I had a hard time getting through most of these primarily lengthy, plodding, uninspired songs. (HM)
(PO Box 249, Byron, CA 94514)

YETI GIRLS - "Kitty Train" LP

This band reminds me of RICHIES. It's tender, cuddly, light hearted, mid-tempo punk-pop with well written songs. (MC)
(Wolverine Records, Benrather SchloBufer 63, 40593 Dusseldorf, GERMANY)

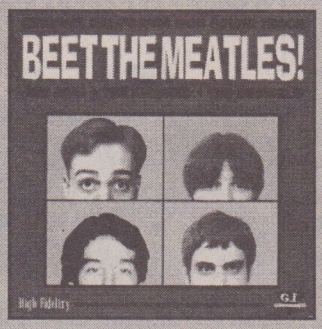
ZOUNDS - "The Curse Of The Zounds!" CD

Political primal new wave punk from this British anarchist band from 1980 or so. This includes the "Curse" LP as well as the singles. Although re-issued a few years back, it's cool that this is readily available again. If you dig classic post punk stuff with bite and thick accents, this is a must. Although these folks were lumped in with that whole CRASS thing, this is a much easier listen. (RL)
(Broken Rekids, PO Box 460402, San Francisco, CA 94146)

V/A - "A Reason For Living" EP

Here's a pretty good comp of four bands who each play a different style of hardcore. You have the hard and heavy sounds of DESPAIR and SNAPCASE (this song rages! Maybe their best stuff yet), to the OC style influenced AGAINST ALL HOPE, on over to the late '80s straight-edge sounds of ENVY, who are the pick amongst the bunch. The packaging is equally good, with full color photo reproduction, and lyric booklet. (MA)
(New Direction Records, PO Box 1413, Lockport, NY 14095)

MUSIC REVIEWS



V/A - "Beet The Meatles" EP

THE GAIN, THE DECIBELS, and THE KINDRED doing BEATLES covers. I hate the fucking BEATLES! Did you know the BEATLES were the HALL AND OATES of the '60s? It's true. But I do like THE GAIN, THE DECIBELS, and THE KINDRED. Buy this for them not the fucking BEATLES. (RL)
(GI Records)

V/A - "Bloody Belgium" LP

Hey you unfortunate collector scum record geeks! It's another installment in the "I gotta have it" compilation series. There's some very good stuff on this compilation. RAXOLA does "Old Rat" and "84's Man", very good. HUBBLE BUBBLE does "Sweet Rot" and "Pogo, Pogo", tasty! THE KIDS do "Do You Love The Nazi's?" and "Bloody Belgium". THE KIDS were one of the most innovative and talented bands of all time! THE P.I.G.Z.' song, "School", is quite punk. Now you don't need the originals of these singles! (BR)
(no address)

V/A- "Heartattack #10" LP

Originally released in 1996, this record served as an excellent documentation of the bands produced by the DIY underground hardcore community for the last couple of years. The musical style and approach may vary from band to band but they all share a common passion that comes through clear on this record. Included are INCURABLE COMPLAINT, FISTICUFFS BLUFF, AMBER INN, EX-IGNOTA, MANRAE, JIHAD, K.A.S.H., SHOTMAKER, SKYSCAPER, LOOMIS SLOVAK, and my personal favorite, UNION OF URANUS. (MK)
(Ebullition, PO Box 680, Goleta, CA 93116)

V/A - "Hell On Earth Vol. 2" EP

Whoah. This one's an oddball. Apparently there's eight bands from different parts of the world, including(this is an approximation due to shoddy printing) CHANCES ARE, FRIDAY DIES, SLACK NIPPLES, and ERASERMEN. Some of this sounds like bedroom 4-trak industrial music. Some is more hardcore. "Play loud and enjoy hell in your mind" Yeah, no kidding. I played it quietly and it made me queasy and unsure of myself. (BB)
($6 ppd: Spock, 22 Rue Ampere, 3800 Grenoble, FRANCE)

V/A - "Gore Gore Girls" CD

Two femme-screamers rough it up in a totally 'alt-rock' pro approach. Lotsa tracks for guitars. Slick. The bands are MOONSTRUCK and LIVE ACTION PUSSY SHOW. The latter do a passable take on JOAN JETT's '90's material, say. Interested? (RW)
(Pakalolo Records, 18, Bis Rue du Clos D'en Haut, 78700 Conflans St. Honorine, FRANCE)

V/A - "Growing Stronger" EP

As the label proudly states - this is "Hardcore 97". The best of the recent wave of more 'traditional' (read: no metal) positive hardcore bands from the East Coast split a slab. All the bands are similar in good ways - fast, furious, short songs. The full line-up: 97A, FLOORPUNCH, ATARI, RAIN ON THE PARADE, PUSHED TOO FAR and ENSIGN. (TM)
(Teamwork Records, PO Box 4473, Wayne, NJ 07474)

V/A - "Help Us N.O.W." CD

Benefit compilation for the National Organization For Women, so buy the thing to keep coathangers in the closet, right? You like music, right? FINAL CONFLICT, SUBMISSION HOLD, WAT TYLER, PROPAGANDHI, ILL REPUTE, NAKED AGGRESSION, THE CHOICE, and a jumble of other like-minded supporters fill out this cheapo. You don't see comps like this as often as say ten years ago.... (RW)
($6 ppd: N.O.W., PO Box 817, Simi Valley, CA 93062)

V/A - "Holidays In The Sun" CD

Recorded at last year's huge punk reunion gigs in England, this is pretty terrible. All live recordings of decent sound quality. It's just that all the performances are so lackluster. Either that or I remember most of these bands being a lot faster than they really were. This one has 21 bands including SLAUGHTER AND THE DOGS, X-RAY SPEX (sorta), ANTI NOWHERE LEAGUE, EATER, THE VIBRATORS and other sadness. (LH)
(Visionary Communications Ltd., Bishops Park House, 25-29 Fulham High Street, London SW6 3JH, UK)

MUSIC REVIEWS

V/A - "Jailbait" CD

The full title of this Nitro (no, not the U.S. label) comp is actually "Seventeen And A Half is Still" Hmmmm.. A sixteen band comp featuring, among others, ELECTRIC FRANKENSTEIN doing a cover of CRIME's "Frustration" and SHOCK TREATMENT whipping through THE CROWD's "Modern Machine", as well as THE GREY SPIKES, BASEMENT BRATS, ABUSERS, and ANAL BABIES to mention a few others. For the most part, a decent-to-excellent comp. (LD)
(Nitro/Demolition Derby, Tervuursestwg 217, 1820 Perk, BELGIUM)

V/A - "Killed By Death #69" LP

The guys at this particular Redrum Records do it right, including both the A- and B-sides to these vintage (and for the most part unobtainable) classics. The highlights: THE MOLESTERS' "Plastic" (raw Dutch punk, primitive production); THE ART ATTACKS (snide, riffy British punk, represented by their snappy pop-punk classic, "Punk Rock Stars"); and Boston's THE GENRAL FOODZ (raw, satiric punk, with a nearly indecipherable cover of "Love Potion #9"). We also have cool tunes by PARAF (Sweden), THE INNOCENT VICARS (Britain), THE FEATURES (New Zealand), MASSMEDIA (Sweden again), and THE PACK. Cool stuff! (SS)
(Redrum Records, no address)

V/A - "Left For Dead" LP

This comprehensive compilation of lesser known Pennsylvania bands is really cool in that it documents well a lot of varying styles of DIY that might not otherwise be heard. Bands include CADDIES, CHASE SQUAD, DARLINGS, NOT YOUR FRIENDS, WORF, BLINDER, DAVENPORT, MOLLIES, PRESS GANG, THEE AUTOBOTS, KLINE'S ISLAND, STRYCHNINE & THE RATS, GRIEVING EUCALYPTUS, BOMB SQUADRON, DUTCHLAND DIESEL, CITY2000, and THE DEALERS. Also includes multiple issues of Chumpire zine. (MK)
($5.00 ppd: Chumpire, PO Box 680, Conneaut Lake, PA 16316)

V/A - "Ninja Factor" EP

How did this disc slip through Herr Tim's fingers? I guess side 2 with 3 YEARS DOWN and DRAGON ROJO barely slipped this disc in. Our comp starts off with SWINGSWANGSWUNG's hot little tune is a swirling, experimental, progressive number that's inbred and demented in a good not very punk way. OUR LADY OF THE HIGHWAY follows with a totally unlistenable acoustic number that reminds me of a really slow, not so whiny NEIL YOUNG song (yucko). DRAGON ROJO chose a good CRUE tune to cover, but deliver an uninspired version of "Public Enemy #1". 3 YEARS DOWN provide the sole redeeming quality of this less than punk compilation as they cruise through this heavy, groove BIG BLACK-ish tune. (HM)
(Migraine Zine, PO Box 2337, Berkeley, CA 94702)

V/A - "No Future, The Best And The Rest" LP

What a fine comp this is!!! A bunch of reissued old early '80s British glue punk bands from the No Future label.... You got the likes of BLITZ, THE PARTISANS, BLITZKRIEG, RED ALERT, THE SAMPLES, THE INSANE, ATTAK, and PETER AND THE TEST TUBE BABIES, all on one nicely packaged comp. No fags allowed here folks, so I guess I'll throw on that EARTHA KITT album and pour myself a glass of wine... cheers!!! (SW)
(Get Back, Viale E. Duse 16/A, 50137 Firenze, ITALY)

V/A - "Pop A Boner" CD

This CD has 17 pop punk bands from Cleveland OH. This is catchy, happy music. Stand out tracks by: WHATEVER, THE UNKNOWN, BEATNIK TERMITES (who do a good cover of "Fun, Fun, Fun" by the BEACH BOYS), DRILL KITTY, and THE ROSWELLS. There's 12 other bands on here who are also worth checking out for your pop punk fix. (MM)
(Insubordination Records, PO Box 06121, Cleveland, OH 44106)

V/A - "Rational Inquirer - New Music Sampler" CD

A 37 song sampler from the aboved mentioned zine. Dr Strange, Shredder, Liquid Meat, Grand Theft Audio, and more tracks are here. A good mix of released stuff without the token big names groups to draw attention. (RL)
(2050 W 56th St #32-221, Hialeah, FL 33016)

V/A - "Rumble Party Vol. 5" LP

A twelve-song, green vinyl, psychobilly bonanza! Every fuckin track on this record rules! I mean it. There isn't a single song that I didn't like. And that in it's self is rare as shit! Of course I have my personal favorites, which are THE CARAVANS, and THE GAZMEN, and my favorite favorites, THE HELLBILLYS and DEMENTED ARE GO. So put up your hair and put on your boots, cuz with a comp this awesome you can't go wrong. (AT)
(Fury Records, 7-11 Minerva Road, London NW10 6JH, ENGLAND)

V/A - "Sauvages Quebecois En Concert" CD

This comp is comprised solely of Canadian bands—with most, if not all, hailing from Quebec. It's a live recording so the sound isn't the best, but it does provide a good sampling of a number of different styles ranging from oi, ska and hardcore. Some of the bands featured include SHOCK TROOPS, LES STUPS, IMPACT and THE RIPCORDZ. There's twenty four songs all which are listenable, but this isn't a must. (RM)
(Macadam Records, 1230, Godin, Joliette, PQ, J6E 2R3, CANADA)

MUSIC REVIEWS

V/A - "Show And Tell" CD

This is fucking Amazing. CD comp of bands covering TV theme songs. Why didn't someone think of this before? MEATMEN do "Green Acres" AGENT ORANGE does "Get Smart". MANIC HISPANIC does "Gilligans Island". Had enuf? Also includes HI-FIVES, DICKIES, and NO USE FOR A NAME. If you only purchase one thing in the rest of your puny, pimply life before your body sickens and fails, make this it. (BB)
(Which? Records, PO Box 659 Village Stn, New York, NY 10014)

V/A - "Skankin' In The Pit" LP

An awesome 14 song comp. One side has seven songs from American ska bands. The other side also has seven songs but from Japanese ska bands. Both sides are equally as good. My favorites being MUSTARD PLUG (US), FRUITY (JPN), and AGAINST ALL AUTHORITY (US). With a cover of SKANKIN PICKLE'S "Song #3" by the BRUCE LEE BAND. Al together a great comp. Well put together, mixed nicely, sounds great. A ska-punks dream! (AT)
(Hopeless Records, PO Box 7495, Van Nuys, CA 91409-7495)

V/A - "Sons And Daughters Of This Savage Land" LP

Whoa pardner! Here's the best compilation you country hillbilly fucks are ever gonna set your sorry eye-balls on. Take a gander at this line up: COCKNOOSE, THE TUNNEL RATS, THE TOUGH SKINS, ANTISEEN, HELLSTOMPER, MURDER JUNKIES, and RANCID VAT. This "Confederacy of Scum" festival is loaded with filthy hits from the major league shit-kickers from all over the United States of America. My favorites are ANTISEEN: "Self Induced Lobotomy", COCKNOOSE: "Bloody Chainsaw", and the TUNNEL RATS: "Live Free Or Die". This is a must-have for all you whiskey drinkin', gun totin', redneck punks. (BR)
(Hardline Records, PO Box 21102, Tampa, FL 33622)

V/A - "Thrash Concert Tonight" CD

Funny thing is, none of these bands are thrash. As far as comps go, this is actually a cut above most. There are a number of great songs, and only a couple clunkers. Stylistically this is all over the map, from post punk to '77 style to college rock to math rock (though mostly post punk). Is that enough labels for you? Anyhow, BLUEBEARD, PILLER, STRAIGHT, and PRIMRODS all contribute inventive and rocking songs. Also featured is TRISTAN PSIONIC, JIGSAW, THE NEW 1-2, and 10 DAYS LATE. The cool thing about this is that all bands contribute 2 songs each, so you get a better feel for what they are about. Highly recommended. (BG)
(Melodiya, 2523 17th Ave, SW Calgary, AB, T3E 0A2, CANADA)

V/A - "Vulture Rock Promotional EP Number 3" EP

Some good fresh meat for you oi carnivores. BOOT PARTY has a strong hard rockin', street- punk offering here with "Three Strikes". Right on the heels of that comes the really good song "Aggro" by the REVOLT; the singing and guitar on this fucker are great! THE SYSTEM wraps up this side with a pleasant little ditty called "Show Us Your Tits". Side two begins with BLADE doing "Boycott", which has its moments. The killer track here is "Les Annees Oi" by the WEST SIDE BOYS. This is some of the better sing along oi you're likely to hear in France or anywhere else for that matter. Get this Vulture Rock EP!! Order the WEST SIDE BOYS LP as soon as it hits the streets!! (BR)
(Vulture Rock, PO Box 40104, Albuquerque, NM 87196)

V/A - "Vulture Rock Promotional EP Number 3" EP

The cover of this EP pictures thugs beating up a MUDHONEY fan with chains, etc. One of the songs here is "Show Us Your Tits". Let's let this all slide by and say "cool." Fuck that, if that's what's being uncritically lauded as "oi". (TY)
(Vulture Rock, PO Box 40104, Albuquerque, NM 87196)

V/A - "Why Stand When You Can Sit?" CD

All Australian comp of punk, pop punk, hardcore stuff. Actually, I think all these bands are from Canberra. Some of this stuff is hindered by bad recordings. But it's still an interesting documentation of this scene. Includes HALF MONGREL, BUTTNUGGET, PLAN B, DOG ARM, ALL ORDS, MONGA PATROL, FORWARD DEFENSE (who seem to be a straight edge cover band) and LERP. (LH)
(Intent Records, PO Box 679 Dickson, ACT 2602, AUSTRALIA)

V/A - "Wild News From The World" CD

Twenty-four band international compendium of various groups that always show up on comps like this, and there's always a band you've never heard of that's really good. It was a tough search on this one, because the bands I expected to be good all pretty much kicked ass on the other tag-along GREEN DAY-styled bands that crowd this CD. TEENGENERATE. Duh. TV KILLERS. Great cover of an old French punk obscurity. Jeez, the other bands are playing in the patented, suburban American pop-punk style with clean strumming-punk guitars and clumsy harmony vocals. Tough. I'll give points to the UK's LUNKHEADS for most fucked sound... I guess that means I like 'em okay. There's a great EP buried in this thing. Probably too much work for most people to dig it out. (RW)
(Lollipop, 35 Chemin de la Nerthe, 13016 Marseille, FRANCE)

RATIONAL INQUIRER #8

Issue #8 is finally out. 140 pages with articles about having your own record store, DIY promotions, part III of record pressing, columns, interviews with The Cows, Blanks 77, Discount, Youth Brigade, The Queers, Dayglo Abortions, Rocket From The Crypt, Let's Go Bowling, Fun People, etc.

Issue #8 comes with a CD sampler featuring tracks by The Freeze, Bollweevils, Mandingo, Skankin' Pickle, Digger, Funeral Oration, 88 Fingers Louie, Nobodys, Sunny Char, Mark Broadie and the Beaver Patrol, Parasites, McRackins, Discount, Tiltwheel, Everready, Less Than Jake, Boris the Sprinkler, Brutal Truth, Against, RF7, Red Scare, Rebel Truth, P.E.L.M.E., Cheater, Gotohells, Pink Lincolns, Let's Go's, etc.

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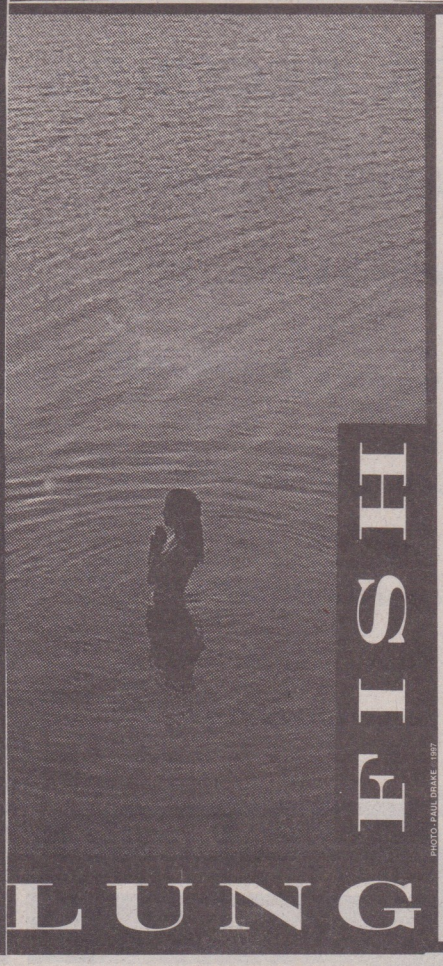

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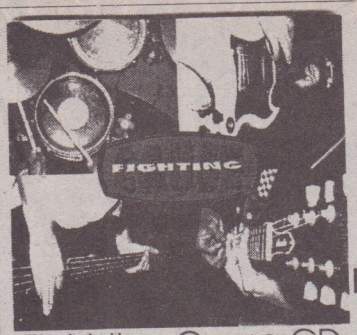

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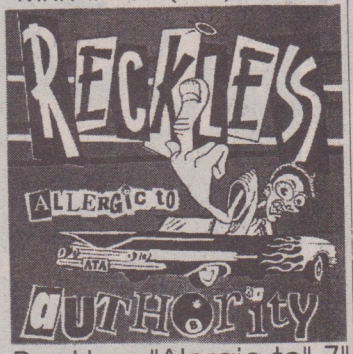

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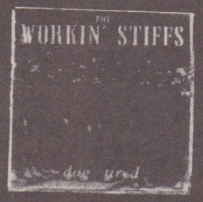

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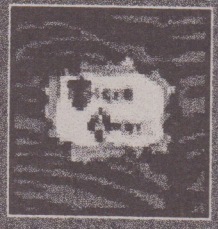

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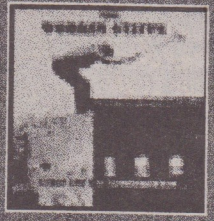

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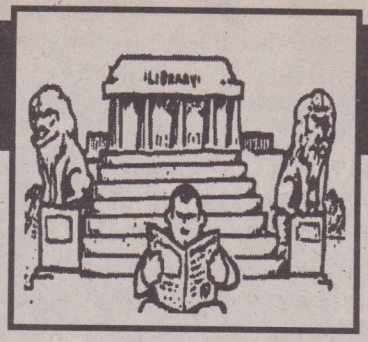


BETWEEN THE LIONS

Reviews by: (AR) Aragorn, (MD) Mikel Delgado, (RD) Raphael DiDonato, (JF) Jodi Feldman, (GF) Gardner Fusuhara, (HH) Harald Hartmann, (JH) Jeff Heermann, (JX) Jux, (MJ) Mary Jane Weatherbee, (AM) Allan McNaughton, (JM) Jeff Mason, (RM) Raimundo Murguia, (JN) Jah Nell, (TT) Travis T, (TX) Trixie, (LU) Leah Urbano, (JW) Joe Whiting, (KW) Kelli Williams, (CW) Charles Wolski. *Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money going into it.*

Just a quick reminder, when you send in your zine for review please include the following information: number of pages, method of printing, and the price. This will help us and you. We will not review mainstream rock magazines, even in the guise of 'zines (like a few majors are attempting to pull off), poetry, swim suit magazines, hippie new age politics, etc. The scope of coverage isn't as narrow as it sounds, but you have to draw the line somewhere. Believe it or not, this isn't an easy job deciding what gets reviewed or listed and altogether rejected. Consistency is impossible in a situation like this. Thanks a lot, Mikel & Allan.

A BOY AND HIS #5 / $1.00 ppd
4 1/4 x 5 1/2 - copied - 68 pgs
About half of this is the Emily/Hace Frio tour diary. The writing was good, but it seemed like he could've concentrated more on the exciting parts of tour (like the southern parking lot brawl) and character description (like the old man at the mini-diner) and left out the more mundane things like eating and shows where nothing happens and reading Heartattack. The other half of this zine is comprised of stories, mostly by other people, with wide-ranging topics like working with racist, lawn-mowing rednecks and spotting a fine girl at grandpa's funeral who maybe is a relative, but parts is parts, I guess (bad joke, sorry). The writing is above average, some of it is outstanding, really. The layout is sharp and it's compact so as to fit in your pocket. If you're the literary sort, then you will love this. (JN)
Doug / PO Box 1138 / Notre Dame, IN 46556

ABART #3 / $3.00 ppd
12 x 8 - copied - 60 pgs - German
This zine combines punk with humor for its edge. There are interviews with No Means No, Yuppicide, Pobel & Gesocks and Public Toys. For those pc types there is a funny lampoon of conservative German politicians, and an article on all those really cool t-shirts everyone wears and what it may really mean. Finally there are plenty of record reviews. Yeah, check it out. (HH)
Abfuhr / Krennerweg 13c / 81479 Munich / Germany

ALL THE ANSWERS #4 / $2.00 ppd
8 1/2 x 11 - printed - 84 pgs
This is the zine that I have been waiting for....awesome layout, and it is definitely one of the best hardcore/punk zines out there. Inside you will find interviews with Avail, Tanner, Boilermaker, and Winston Smith (artist extraordinaire). Lots and lot of writings on various topics, as well as zine and record reviews. Set in small print, this zine consists of a lot of text, which is something a lot of zine editors do not do. This puppy is chock full of interesting tidbits, and the interviews are well thought out and insightful too. Well worth the two bucks! (LU)
207 W. Clarendon #14B / Phoenix, AZ 85013

ANGELHEART #6 / **HELL AND DAMNATION** #3 / $2 ppd world
5 3/4 x 8 1/4 - copied - 24
These zines share a love of d.i.y. thrash/grind/punk, interviewing lesser known bands and reviewing as many tapes as records and zines. *HAD* was better for me, with good mail interviews with Democratic Disorder (Brazil), Face Ache (UK), and *Ripping Thrash* (UK). *Angelheart* is pretty similar, interviewing Denak and Violent Headache (both of Spain), along with a detailed d.i.y. label/distro list. Also there's some ranting about "totalitarians" Class War and the Finnish ALF, and a fuck you to AAR. Politics aside, this zine is a good look into the underground grind/punk scene, so pick it up if that's your thing. (JM)
J-P Muikku / Kielokatu 7 as 2 / 80130 Joensuu / Finland or Colin / 22 Burns Villas / East Lane / Stainforth / Doncaster / S. Yorks / DN7 5DP / England

BEER ZINE / $2 ppd
5 1/2 x 8 - copied - 52 pgs
Drinking stories, drinking comics, beer reviews. Many different contributors; this was put together by Carrie who does *The Assassin And The Whiner* and she has several pieces in here. This isn't bad but it didn't make we want to drink, which seems like a fair test. But if you always wanna drink I bet you'd like it. (JM)
PO Box 481051 / Los Angeles, CA 90048

BEN IS DEAD #28 / $3.50
8 1/2 x 11 - printed - 116 pgs
This issue of the institutional Ben Is

Dead is subtitled "Bedtime Stories". It's very professional and has quite a stable of talented writers. Other than the ads I would only mistake this for a punk rock product due to some of the records reviewed (which, by the way, is done in a very clever format). Otherwise, it is just short stories written by (and for ?) the hip literati about their great lives. (AR)
PO Box 3166 / Hollywood, CA 90028

BIG BANG #1 / free! (send postage)
8 1/2 x 11 - newsprint - 48 pgs
I tend to see many projects like this. Involved people (that is scenesters) want to create something "bigger" (and therefore better?) and pump out pages and pages of forgettable text. Not that this effort isn't notable, with interviews with the Pink Lincolns, Propagandhi, Winston Smith, Dr. Strange and tons of columns, it just doesn't provoke the desire to sit atop a mountain and ponder existence. But it's free... (AR)
Ben Interbang / 620 W. Spruce St. / Ravenna, OH 44266

CHIMPS #1 / $2 ppd
6 x 8 1/2 - copied - 32 pgs
English zine by a girl coming to terms with the reality of changes in life and her hardcore scene. Out of control interview with Ian Svenonius of the Make-Up. I'd like to see a whole issue devoted to the responses to her survey of girl skaters and definitely more of the jazz obsession she hints about. (TX)
PO Box 2804 / Brighton / BN2 2AU / UK

CLUMSY ENVY OF THE FUZZY SELLOUT #3 / $1 ppd
8 1/2 x 11 - copied - 20 pgs
This is one of those zines that looks youthful, with sometimes sloppy layouts and handwriting, topics such as school, and pictures of Halloween. The thing I like about zines like this one is that they try to have fun on paper. This one succeeds, being silly and yet still questioning a lot of society's morals. Highlights of this issue were a Vandals interview, a nice little article on sexual equality, some music reviews, an essay on why school is cool (is it tongue in cheek?), and other snippets. This zine was able to hold my attention. (TT)
Jimi 45 / 1921 Cambell Ave. / Port Coquitlam, BC V3C 4T1 / Canada

CONTROL #7 / $3 ppd
5 1/2 x 8 1/2 - copied - 32 pgs
It's billed as the UK's premier street punk rag. And I always thought street punks never read... Anyway, inside you'll find GBH, Snap-Her, Chron Gen, The Business, Cock Sparrer, One Way System, Anti-Nowhere League, Slaughter And The Dogs and lots and lots of reviews. So, you see, it's just like a street punk rag... (JX)
Box 999 / 26a Hooks Hall Drive / Dagenham, Essex, RM10 7BL / UK

DAMYATA #2 / 2 stamps
Creative writing and numer-illogical discourse. Some things should be kept in their own environs. There is no reason anyone out side of this girl's circle of friends should have to see this.
PO Box 4056 MSC / 3001 Broadway / New York, NY 10027-6598

DEBRIS #2 / $2.00 or trade
5 1/2 x 8 1/2 - copied - 52 pgs
It's hard to figure out where these guys are coming from. Some well-drawn comics with good style, the plotlines mainly consist of getting fucked-up, sexist schtick, high school, that sort of thing. Lotsa inside jokes, record reviews, an interview with Evan Dorkin (Milk & Cheese comics) that was utterly pointless and one with Teenage Fanclub. The layout is real sharp and it has a glossy cover, but I couldn't get into this. (JN)
PO Box 392 / Yorkville, IL 60560

DIG-IT! #11 / 25 francs
8 1/4 x 11 1/2 - offset - 42 pgs
The French have an odd love-hate relationship with American culture - despite their pretense of high culture, they'll still go ape over Jerry Lewis, Mickey Mouse, and even the Mono Men. *Dig It!* is the proof that contrived garage-rock, like love, knows no borders. Stuff on Johnny Thunders, the Gamma Men, Sir Bald Diddley and His Right Honourable Big Wigs, and even the McCrackins (pay attention, Mel). Great layout, great high-contrast photos, nice heavy paper. Looks great and probably reads great, though this one's strictly for Francophones. (JH)
32 Rue Pharaon / 31000 Toulouse / France

DON'T TOUCH ME COMICS
Vol. 1 No. 5 / $3.00 ppd
8 1/2 x 11 - copied - 44 pgs
A full size comics anthology featuring the works by the likes of Vesna Mostovac, Alan Hunt and Rina Piccolo. It also features an interview with Jay Stephens, a likable sounding fellow who does *Atomic City Tales* and *The Land of Nod*. Stephens discusses no longer needing a day job, his cartooning influences, women cartoonists, and his various other projects. This issue is a well rounded sampling of some fun and engaging comics, hardly any of which leaves the non-comics reader, like myself, bored or confused. (KW)
Box 177 Stn P / Toronto, ON / M5S 2S7 / Canada

DWGSHT #9 / $2.00 ppd
8 1/2 x 11 - newsprint - 48 pgs
Well, this is one of my personal faves because it goes way beyond the lines of being just a general hardcore zine. Dwgsht is unique in the fact that not only does it cover music, it also covers political writings of odd topics as well. In this issue you will find interviews with Remission, and Brother Inferior. I don't know where he gets these people to write for him, but they are really into what they are doing and come up with

these really cool topics and research what they are actually writing about. (Yes I am very impressed.) Articles on The San Francisco General Strike of 1934, The Lawrence Strike of 1912, and Homosexual Repression in the Third Reich. Buy this, as well as any back issues you can get your hands on. This is a great zine, and should be read by everyone. (LU)
PO Box 701 / Annapolis, MD 21404

EARQUAKE #51 / $2.00 ppd
8 x 6 - copied - 24pgs - French
There are interviews with Juggling Jugulars, Boots & Braces , Kerbholz, Ruin Bois, and Less Than Jake. There are loads of zine and record reviews with plenty of pictures. Definitely lots new punk here. (HH)
Frederic Leca / 55 rue Saint Jean / 88300 Neufchateau / France

EIGHTFOLD PATH #4 / $2 ppd
5 1/2 x 8 1/2 - copied- 40 pgs
There aren't too many brother and sister produced zines out there and even if there were, I doubt they'd be as warm and fuzzy as this one. Brother Daryl contributes some zany newspaper clippings, his wrestling with the privileged white boy inside him, some thoughts on his coming out as queer and how people have reacted to it, as well as a recipe for soymilk (how DIY is that!?). Sister Laura is the heavy in this issue. Her poetry is harsh and vivid, while the rest of the articles are just as thought provoking. She talks about the reasons why she believes she has an eating disorder and the struggle she experienced when a friend of hers wanted to kill himself and leave her as an accessory. Not to be outdone by Daryl and his soymilk, this issue closes with Laura's advice on how to properly shave your um...well, *you know!* A very nifty zine, with the proper amounts of silliness and seriousness that is so hard to pull off. (KW)
Box 22172 / Regina, SK / S4S 7H4 / Canada

EVIL TWIN #1 / $1 ppd
5 1/2 x 8 1/2 - copied - 22 pgs
This zine knows how to subtitle itself accurately: "Chronicals of the Michigan punk scene." It contains interviews with The Krabs and The Gutterpunx, "Best shows of '96", scene reports, show reviews, editorials on the Detroit punk scene, DIY show spaces from days gone by, and a couple other bits. I really don't think I would be willing to spring a buck for this, but if you live in Detroit or are concerned about the Detroit punk (music) scene then this is your read. (TT)
Mike DaRonco / Olivet College / Olivet, MI 49076

EXTENT #8 / $4 ppd, $6 world
10 x 7 1/2 - newsprint – 84 pgs
Ah, Extent. Consistently interesting. This caters mainly to the hardcore scene with interviews with H2O, Redemption 87, 454 Big Block, and far too many others to list. Also to be found are excellent insightful columns; and as if that weren't enough, a 22 song CD with Skankin Pickle, Piss Drunks, Ascension, and others. Essential! (RD)
PO Box 116 / Boston, MA 02120

FAST CONNECTION #3 / $5?
8 1/2 x 11 - printed - 64 pgs
Sigh. I'm in love with this zine. Okay, I'm one of those lame anglo-philes who want to know more about all those rad indie pop and punk bands from the UK. This brings us Coping Saw, I'm Being Good, Ebola, Curll, plus loads of reviews. However, the best thing about this zine is it's DIY indie spirit and the excellent writing. There's loads of good columns, writing on Riot Grrl, how to put out records, veganism, a comic and more more more! Hours of amusement. I'm going to write them a fan letter. (MD)
Slampt Underground Organization / PO Box 54 / Heaton / Newcastle-upon-Tyne / NE6 5YW / UK

GENERAL STRIKE Jan-Apr / ?
8 1/2 x 11 - copied - 16 pages
Awesome political newsletter from the General Strike collective. They seek to inspire and it works. There is some first-hand reporting but mostly reprinted articles, a boycott page and no record reviews! Woo hoo! This is what independent press is all about. (TX)
PO Box 5021 / Richmond, VA 23220

H.A.G.L. #28 / $2.00 ppd
8 x 6 - copied - 32 pgs
There are interviews with Sham 69, Jumping Land Mines, Apocalypse Babys, The Newtown Grunts and The Not Sensibles. This zine best describes itself, "more fun than beating a young conservative half to death with a claw hammer." Hey that makes me laugh so it must be good! (HH)
Trev / 57 Briardene / Burnopfield / Newcastle Upon Tyne / NE16 6LJ / England

HANGING LIKE A HEX #7 / $1.00
8 1/2 x 11 - newsprint - 32 pgs
Seems like a lot of trouble and money to go to for such a mediocre result. There is some good stuff in here, the interviews are above average, but the rest of it seems kind of half assed. There's a meandering tour diary, the usual straight edge monologue and a few pages of mostly un-inspired writing on a variety of other subjects. The interviews with Earth Crisis, Rocket from the Crypt, Bluetip, and Coalesce almost make this worthwhile- if you're into any of these bands you should probably check this out. Otherwise, pass. (JW)
201 Maple Ln. / N. Syracuse, NY 13212

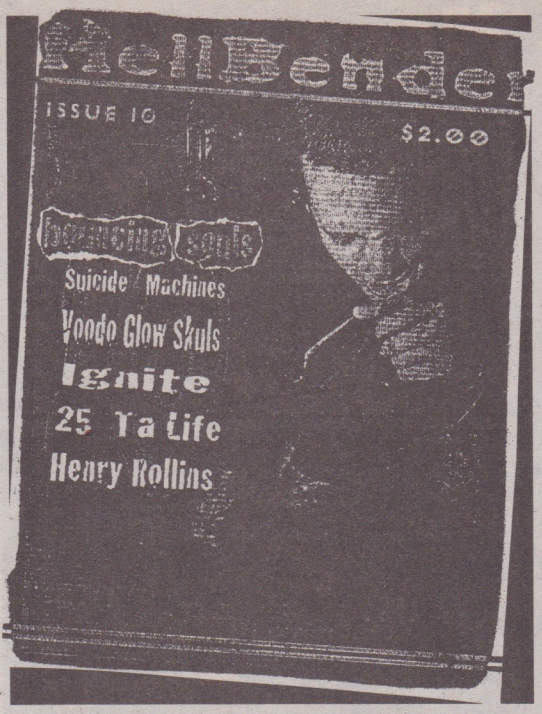
HECTOR'S BAG OF FISH #8 / $1
8 1/2 x 11 - newsprint - 15 pgs
A ska/punk zine from Oregon, has interviews with White Trash Debutantes (who rock), Reel Big Fish, Bouncing Souls, Skeletones and Millencolin. There was also Abe's bathroom reviews (my favorite part), some music

reviews, and a touch of poetry. I felt this zine had a good sense of humor and interesting interview questions and answers. (TT)
16783 NW Greenhoot Rd. / Yamhill, OR 97148

HEMLOCK #1 / $1.00 & 2 stamps
5 1/2 x 8 1/2 - copied - 50 pgs
This is an ultra-personal zine done by a girl in Chicago. Most of it is about rape and self-hatred and family and was painful to read. It sounds like she's working through a lot of things and writing this zine was a brave thing to do. Other girls struggling with similar issues might find this helpful, or maybe just painful, it's hard to know. The layout is Kathleen Hanna-stylee sloppy and cool. If this sounds like it's up your alley, then go for it. (JN)
Jenny / PO Box 479081 / Chicago, IL 60647

I STAND ALONE #6 / $2.00 ppd ($4.00 world)
8 1/2 x 11 - copied - 30 pgs
Not too bad, a bit out dated, this came out in Fall of 1996. Interviews with Elliot, Jay Palumbo, and Madison. They are amazingly long, and insightful interviews, and make up most of what this zine is in content. I found myself looking for more when i was done though. Not too much else in here besides zine and record reviews, and some writings that are in really large print. I am interested in seeing their next issue....this one just seemed a little empty after all the cool interviews. (LU)
Adele / PO Box 321 / Buckner, KY 40010

INBRED PICNIC #3 / $1 ppd
5 1/2 x 8 1/2 - copied - 28 pgs
Wow, this is great. This is the first time I've ever read this but I'll definitely look for this one in the future. Most of what you'll find inside are several well written short stories about the authors youth and how drugs were a big part of his life, from childhood to high school and beyond. There's also record and zine reviews as well as a funny and entertaining interview with the late Wankin' Teens and a page worth of four line poems . Worth it for sure. (RM)
PO Box 1325 / Stockton, CA 95202



INDEPENDENT PUSSY #2 / $1 ppd
8 1/2 x 11 - copied- 16 pgs
This one is an old school radical feminist zine complete with politically and emotionally charged slogans and graphics. A must read for women (and men) just recently exposed to radical feminist thought and who want to learn more about women's health and natural alternatives, female circumcision, and abortion rights. However, it can get a little hokey, especially when some of the contributions lean to the spiritual "sisterhood is powerful" slant. On the flip side, there's some rad pieces written by anarcho-feminists calling out their so-called revolutionary male counterparts who *still* just don't get it. (KW)

PO Box 2804 / Tulsa, OK 74101-2804

INDY #3 / $1 ppd or trade
5 1/2 x 8 1/2 - copied - 36 pgs
This zine inclines to the punk rock skater who hates getting hassled by The Man for skating at banks. It includes some show reviews, some music reviews, and an oh-so in depth interview with Furious/George Tabb. Also a dorky story about a car crash, snow boarding, and pretending like you're an Australian at some bar (hint-real Aussies do *not* drink Foster's). The best part was the editor's analyization of the links between skating and self destructive behavior (ie "skate-o-masochism") and the development of a burgeoning new movement he has started: cXe. Yes, "*crooked edge.*" You figure it out! Also comes with *Subway Posters: a Guide to Underground Media*, a review zine. (KW)
PO Box 523 Stn M / Calgary, AB / T2P 2J2 / Canada

INSIDE OUT #15 / $3
8 1/2 x 11 - copied - 48 pgs
This issue is loaded. While there were excellent interviews with Bloodlet, Avulsion, and Charles Bronson, the standout was with Eric Wood of the almighty Man Is The Bastard (which was done through the mail). Perhaps the most compelling part of this issue is its tremendous amount of visuals. Throughout the zine there are full page spreads of photographed graffiti art, show photos (including Assuck, Ascension, MITB, Spazz, and Gehenna), and reprint copies of show fliers. This issue also contains a solid zine and record reviews section, and an Earache discography. Worth the three bucks. (CW)
Finn Mckenty / PO Box 770372 / Lakewood, OH 44107

LOLLIPOP #33 / $2
8 1/2 x 11 – newsprint – 66 pgs
Now *this* is what I've been waiting for. Lengthy, intelligent critiques of zines, books, and cinema that are actually fun to read; interviews with Dweezil Zappa, Grief, and the Bloodhound Gang. The best thing about this zine is that each and every column is so eloquent and articulately written. The thinking person's punk rock fanzine. (RD)
PO Box 147 / Boston, MA 02123

MARRIED PUNKS #10 / $1.00 + 4 stamps
8 1/2 x 11 - copied - 24 pgs
Hmm....this looks a lot better than their last issue, but after reading the letters section, I have a head ache. I have a vision condition, and this puppy is in extremely small print. Almost magnifying glass small! There are two articles in here that are easier to read, and one is on how to run a distro, and a reprint of an article on college kids who eat shit. Yes, literally eat shit. Yummy! This issue has no interviews, just writings, which is pretty cool. It also comes with free music. the freebie is diferent all the time, so if you order this, i couldn't tell you what tape or cd you will get. The small print really turned me off, but if you can tolerate it, power to ya! It is worth the price just for the free music. (LU)
PO Box 713 / Eureka, CA 95502

MIS-SPELT YOUTH #1 / $.50 ppd UK, $1 other
8 1/2 x 5 1/2 - copied - 10 pgs
This is only 10 pages long, but they manage to pack a lot in by reducing the print to a microscopical size, which, when combined with low quality copying is guaranteed to keep you squinting along for hours. Fractured political stuff, interviews with Promise Ring, Tribute, Yellowskin and Mr. Zippy and music and book reviews. (TT)
4 Tudor Road / St. Agnes, Bristol / BS2 9LW / UK

MODERN MONUMENTS #1 / $3.00 ppd
4 1/2 x 8 1/2 - printed - 16 pgs
Beautiful glossy photographs of wonderfully tacky... headstones! This has absolutely nothing to do with punk, but it's still worth looking at what amounts to a final monument to a life time of excessive consumption. (JW)
See Hear / 59 East 7th st. / New York, NY 10003

MONKEYBITE #1 / $2
8 1/2 x 11 - printed - 64 pgs
If you like monkeys and crazy fast hardcore you will love this zine! There's a Planet of the Apes timeline and tv show summaries plus *plenty* of pictures of real-life simians. Long + good interviews with MITB, Devoid of Faith, and Spazz (which talks about every band the members were ever in and lots more in 12 pages) plus shorter talks with Noothgrush and Deadbodieseverywhere. Also ads and show reviews. Good fucking job. (JM)
PO Box 1142 / Cupertino, CA 95015-1142

MUDFLAP #7 / $1.00 & stamps
7 x 8 - copied - 36 pgs
Although large portion of this zine involves the war between those who "ride" (bicycles) and the rest of us, there are work stories, dog stories, a guide to trysting locations in SF, the inside word on pirate radio, and much more. The "top story" and best thing in this issue is an eyewitness account of the sordid daily routine of hookers at 19th and Capp in San Francisco - it's entertaining, funny, and sad, and brilliantly illustrated. The pick of the issue - don't miss out. (JH)
PO Box 410894 / San Francisco, CA 94141

NEATO Vol. 2 Iss. 1 / $3?
7 x 8 1/2 - copied - 64 pgs
This zine is fucking incredible! The editors spent so much time on this that I have to insist that you run out and find it. Contains games, pop-ups, spinning vomit, mods vs. rockers, comics, and it just works in ways that most zines dream of. Funny, sincere, and D.I.Y. as hell. I am totally impressed. (AR)
73 1/2 Beck #2 / Akron, OH 44302

NOSEBLEED #15 / $3 ppd
5 1/2 x 8 1/2 - printed - 28 pgs
If you don't buy this because of the cover price you're a loser. This fine little zine out of Ireland has some of the best illustrations I've seen in some time. Hell, the comic about an alien landing in Dublin and the centerfold illustration make this worth the asking price. On top of of the brilliant artwork you get a short piece on how to commit suicide with a bit of style, interviews with The Short and Curlies and Das Clown some record and book reviews and a short piece on former Gun Club guitarist Jeffrey Lee Pierce. Find it!(RM)
Der Bunker / 55 Fontenoi St. / Phibsboro, Dublin / Ireland

OUT OF ORDER #9 / $?
4 1/2 x 8 1/2 - copied - 48 pgs
Lots of well reasoned political arguments in a format that's almost impossible to read. They cover a variety of subjects, public education and genetic engineering, among others. Plus interviews with Less Than Jake and Propagandhi, along with the usual reviews. (JW)
PO Box 6537 / Katy, TX 77491

PAL COMICS (3 issues) / $1 + SASE + age statement
2 3/4 x 5 - copied - 16 pgs (each)
Three short issues, glorifying and satirizing the stoner and frat boy lifestyles, among other wierdness. Even sober I thought these were pretty amusing. (JM)
Brad Oxeman / 704 Courtland Cir / Western Springs, IL 60558

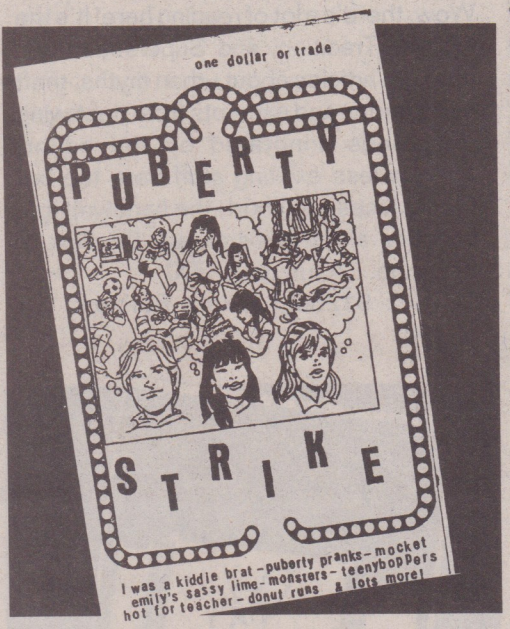
PUBERTY STRIKE #1 / $1 or trade
5 1/2 x 8 1/2 - copied - 32 pgs
The US's answer to the teen-c power movement - this zine rocks! I wish I had friends like this when i was 16. It's all about rebelling against growing up and being a teen and expressing yourself. There's great writing in here about puberty (ouch!), teachers, scary movies, sno-cones, videogames, the Fat Boys, pranks and lots lots more. Plus there are interviews with Emily's Sassy Lime and Mocket. For teens and their friends. (MD)
Seth / 2007 E. 3rd St. / Tucson, AZ 85719

PUNK PLANET #17 / $2
8 1/2 x 11 - offset - 136 pgs
I have liked PP since it started. It now looks nothing like MRR (a plus) and barely reads like it either. They still have columns and interviews and reviews and crappy fiction but has really developed its own voice. This is not to say I like everything it has to say. For some reason Dan Sinker thinks he's hosting "Yo, MTV Raps", Yo, Dan, What up with dat? Is that what you learned at college? Joel Shalit writes a long article about punk business, and manages to say nothing, other than to use "hegemony" in each of the first four paragraphs, and to assert that we here at MRR are "fashionable teenagers"(?). and last but by far the worst is the "interview" with Dan O'Mahoney, which is more of an ego massage by Sarah Zimmerman. Anyway, I criticize them because I feel a connection to it and want it to be better than it is. They are going to start paying people for some writing, so it should be interesting to see how that pans out. (GF)
PO Box 464 / Chicago, IL 60690

R2-D2 IS AN INDIE ROCKER #5 / $2
8 x 5 - offset – 28 pgs
This zine is mildly entertaining, but not long enough for you to actually get into it. It's mainly a short comic about a girl trying to sell her crappy zine, some Star Wars drivel in between, and a cool cover that's a spoof of Trainspotting. Exorbitance at its best. (RD)
PO Box 440422 / West Somerville, MA 02144

RATBOY COMIX #4 / $1 ppd
8 1/2 x 11 - copied - 24 pgs
Well, I'm not a fan of comics at all. But trying to be objective, I'd have to say it's kinda boring and simple. Comics aside, you get interviews with Your Mother, Kill The Zombies and Godstomper. So I guess it's only half bad. (JX)
17265 Dewitt Ave. / Morgan Hill, CA 95037

RATIONAL INQUIRER #8 / $4.50
8 1/2 x 11 - offset - 140 pgs
I dunno. Big, slick, well done music mag. There is absolutely nothing wrong with this, it's just kinda impersonal. Lots of interviews; Discount, Rocket FTC, Queers, Blanks 77, etc. Reviews, columns. I gotta say that full page ads just seem so decadent, maybe I'm just not used to them. Did I mention this was big? (GF)
2050 W 56 St. #32-221 / Hialeah, FL 33016



RIVET #11 / $3.00
8 1/2 x 11 - copied - 28 pgs
"The party issue" - stories about partying. Probably nothing here you or your friends haven't done or lied about doing at one time or another. No surprises, but it is kind of fun to read if you haven't anything better to do. Plus a bunch of comics, tour diary through the frozen wastelands of Canada, and some music reviews. (JW)
689 Queen St. West / Box 193 / Toronto, ON / M6J IE6 / Canada

SABATAJE #3 / $1 ppd
8 1/2 x 11 - copied - 14 pgs
Another installment of this fledgling zine. This continues in the same vein as previous issues covering the happenings in the Spanish speaking part of the scene. There's band interviews with the likes of Sin Nombre and Astaroth, record reviews, several short rants and a Uruguian scene report of sorts. (RM)
Nancy Olvera / 2430 Haward Rd. #22 / Madera, CA 93637

SCHTUFFF... #6 / $2 ppd
8 1/2 x 11 - newsprint - 56 pgs
Jason must spend hours working on this zine. For one thing, the featured zine reviews are up to a page long, and his short reviews are twice as long as MRR's (zinesters send yer stuff to this man!).This issue has a very personal feel, seen in the Gig Diary (his report on shows he's seen), his diary of involvement in a music festival, as well as a diary of his own everyday going ons. This issue also has an excellent, hard grippingly real interview with a recovering drug addict. Finally, Jason has this neat section entitled "The Power of Inspiration" where he asks scenesters from all over the obvious, with interesting results. Excellent issue. (CW)
7110 Westminster St / Powell River, BC / V8A 1C6 / Canada

SCUMFUCK #34 / $3.00 ppd
8 1/2 x 8 - copied - 72 pgs - German
Totally punk best describes this zine. Sex is the theme of this issue, interesting photo lay out. Anyway there are interviews with the bands Pobel & Gesocks, Rabauken, Smegma, and The Broilers. There are plenty of record and zine reviews, plus lots of German punk, cool! (HH)
PO Box 100 709 / 46527 Dinslaken / Germany

SEARCH OF SERENITY #2 / $1.00 ppd
8 1/2 x 11 - newsprint - 32 pgs
This is much better than the last issue, and has a lot of thought provoking items, as well as some articles to make you want to write the authors and call them on their shit. All around a very good read, and outlet for communication. Interviews with Earth Crisis, Damnation A.D., and Strongarm. Lots of stuff to read here, that will keep you busy for a while. I can't wait to see what they come up with in the future. (LU)
PO Box 818 / Helena, AL 35080

SEASONAL AFFECTIVE DISORDER #1 / $2 ppd
7 x 8 1/2 - copied - 28 pgs
Yes! Well, am i just the lucky zine reviewer this month because so far I have nothing to talk shit about! This is a little dittie from Al of Burn Collector fame. His last issue was a comic like zine, and he has continued on with this new one of the same type. Al and Ian of Migraine teamed up to get this puppy out there, and boy is it cool. Tales of our hero and his travels through Spring, Summer, Fall, and Winter. Nicely detailed drawings and a flowing story-line.

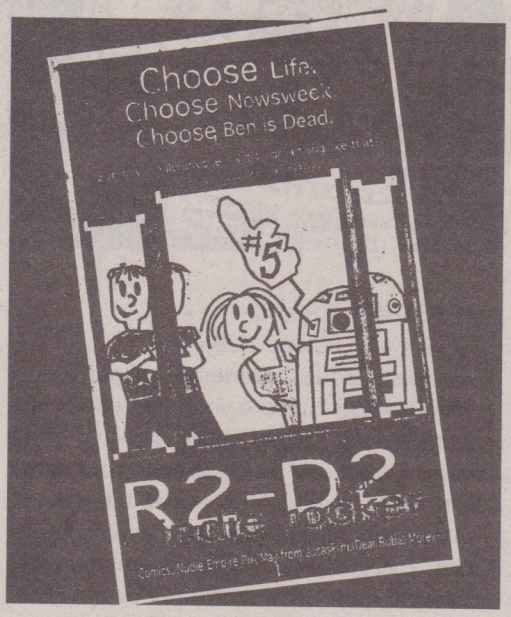
If you liked Burn Collector, you will love this! (LU)
Migraine / PO Box 2337 / Berkeley, CA 94702

SECOND NATURE #5 / $2 ppd
8 1/2 x 11 - printed - 70 pgs
Considering that I've never heard of most of the bands covered in this zine I was a bit surprised by how much I actually liked this. As far as the layout and overall feel this reminds me a lot of Punk Planet or Kent McClards old zine No Answers. As far as criticisms, it lacks a bit in the personality department due to the fact that 99% of the contents are record and zine reviews as well as interviews. More stuff like the piece on The Kansas City Music Festival or even more of the cool band action photos would definitely push this up a notch. Still, better than most. (RM)
PO Box 11543 / Kansas City, MO 64138

SEDITION Vol 1 Issue 1 / $1 ppd
8 1/2 x 11 - copied - 24 pgs
This is a cool zine with a political bent. Cool rants on the recent federal election and on narcotics legalization (with bibliography, no less!). Cool interviews with Snapcase and Avail about their politics. Cool layout too, with nicely reproduced photos. (TX)
PO Box 303 / Ruffsdale, PA 15679

SELF-DEFENSE #1 / $1 ppd or 3 stamps
5 1/2 x 8 1/2 - copied - 40 pgs
Look out all you kids in Wichita, Marissa Johnson is going to save your punk rock souls with her first fanzine ever. Included are some interviews with Midwestern bands like the Get Up Kids, Giant's Chair, Boxer Rebellion, and Everest. She also lets the "kids" speak for themselves in a few contributions. One particular article was the writer basically insulting the reader over and over and questioning why the reader proceeded to keep reading. Duh. And parts of it were so badly copied I literally had to read it with a magnifying glass. I mean, the ideas presented in Self-Defense *are* genuine and sometimes important (boycotting, standing up for yourself, dialoguing about racism, etc.) and it's not bad for a first issue, but all in all the whole thing is just mediocre. Yet it could possibly have the potential to actually jockey activity into this small town scene with some better writing and some innovative discussion. (KW)
135 N. Terrace / Wichita, KS 67208

SHELF LIFE #4 / $2 ppd
5 1/2 x 8 1/2 - copied - 72 pgs
Wow, there's a lot of reading here! It's the "Ritual, Tradition, and Superstition" issue with articles about urban myths, thrift store karma and excerpts from right-wing magazines annotated by the editor. There's less exciting stuff here too but most pieces are short, the handwriting's beautiful and there's always the flick of the page....A fun read. (TX)
PO Box 91260 / Santa Barbara, CA 93190



SKUNK #3 / $1.00 ppd
4 1/2 x 8 1/2 - copied - 20 pgs
Punks who like skunks. There's lots of info and stories about skunks in here, including a great story about catching skunks and getting sprayed multiple times in the process. Plus an opinion about the state of punk(it's awful), and some zine reviews. Fun to read, especially the skunk stuff. (JW)
Skunk Girl / 220 Bramlett rd. / Greer, SC 29651

SLINGSHOT #57 / $2.00 ppd
17 x 11 1/2 - newsprint - 20 pgs
This political newspaper from Berkeley takes on the drug war as its main target in this issue. That's right folks the government makes money at both ends of the drug trade. Politicians, cops, mafia clans and secret agents bring those nasty drugs into America, make money selling it, then build a prison industry to house the buyers and degrade the working class. This newspaper takes on lots of issues from the local to the international. Definitely the best politics coming from the Bay Area. (HH)
Long Haul / 3124 Shattuck Ave. / Berkeley, CA 94705

SMELL OF DEAD FISH #34 / $1 ppd
8 1/2 x 11 - copied - 32 pgs
I guess after 34 issues you really learn how to tell stories well! Which is exactly what you get this time around. A mega-travel adventure from the start, from Austin to Arizona to Berkeley and San Fran and Oakland. Amusing anecdotes to make you want to jump in that ole greyhound and roam a little yourself. Recommended for anyone not wanting to sit at home. (JX)
PO Box 484 / Pensacola, FL 32593

SMELL OF DEAD FISH #35 &36 / $1 each
8 1/2 x 11 - copied - 30 pgs
Hey man, this is a pretty snappy little read. Lots of interesting stories like your friends would tell you when you're just chillin' together. A smattering of reviews, poetry and comics.Colorful and interesting, this is the kind of zine where you kind of feel like you've made a friend after you're done reading it. Yeah, keep it comin', buddy! (TT)
PO Box 484 / Pensacola, FL 32597

SOUND VIEWS #44 / $2.00, free in NY
8 1/2 x 11 - printed - 46 pgs
Fancy fanzine that covers the New York (not exclusively punk) music scene. Probably more exciting for people who live there, but it's well done, all the same. Interviews with the Skatalites, Turbo ACs, Chemlab, etc. Disassociate's Japanese tour diary. It's got a real mainstream music mag feel to it (some smarmy writing, an interview conducted at Starbucks, etc), even though they cover independent bands and a lot of old timer zine editors like Justine DeMetrick and Jim Testa contribute to it. I'd pick it up if I was in New York. (JN)
96 Henry St. #5W / Brooklyn, NY 11201-1713

SPACE MONKEY VERTIGO #7 / $1 ppd
5 1/2 x 8 1/2 - copied - 24 pgs
This is the kind of zine that makes you stop, read and think. Not just about one topic but a wide range of them without the normal dogma. From American cliches to material worlds to rich athletes. It's short, but that's its charm. (JX)
PO Box 629 / Boston, MA 02117

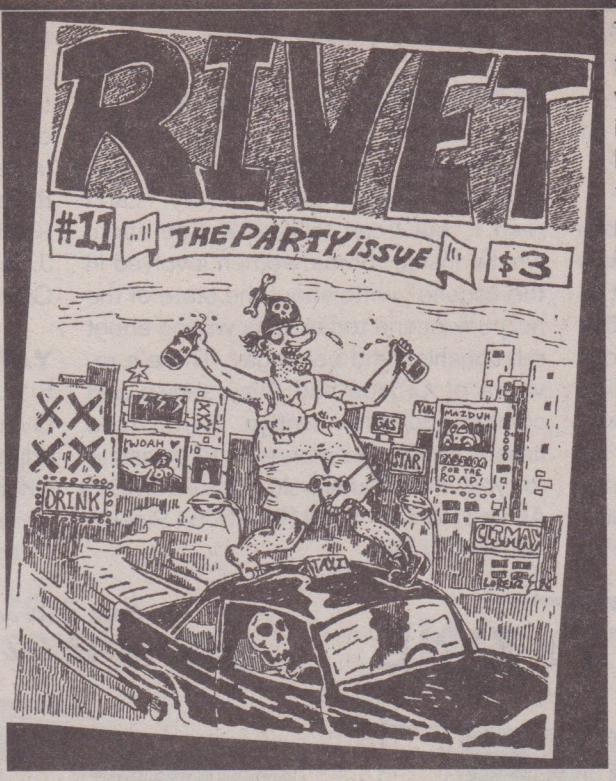
SPECTACLES #1 / $2.95
6 1/2 x 10 - printed - 24 pgs
Black + white comic with three stories - one with a wander disguise salesman and the guitar vs. traditional instruments; one about getting up early and going to the diner and noticing details; and one about possums, gators, and getting old. The art has kind of a roundish style which made the characters seem friendly and inviting and two of the stories were interesting but with all the comics out today I wouldn't drop $3 on this. (JM)
611 NW 34th Dr. / Gainesville, FL 32607-2429

STICKIN' IT TO THE MAN #4 / $1 ppd
Big print, old info. Lots of pictures of the Rip Offs. And an interview with Shane White.
PO Box 650 / Birmingham, MI 48012-0650

STILL WANNA DIE! #2 / $1.00 ppd
8 1/2 x 11 - copied - 14 pgs
Bears the legend "Punk Rock Stuff That No One Under 25 Should Care About", which begs the question - why should anyone over 25 care, either? It's also reassuring to know that I've entered into a whole new demographic due to my advancing age. Ah, well - snotty and crabby, interviews with the Dead Boys reprinted from *Punk Rock* magazine, the Spent Idols, Radio Birdman, and the requisite reviews and editorials. Nice reproduced photo of Johnny Blitz and his mirrored cop shades. (JH)
PO Box 3383 / Minneapolis, MN 55403

STUPID OVER YOU #1 / $2.00 ppd
8 x 6 - copied - 56 pgs - German
This zine has a good balance between punk and ska. There are interviews with Hollywood Teasze, The Hotknives, The Butlers and The Tornados. There are plenty of show and record reviews, plus interesting articles and tidbits of weird information. Cool! (HH)
Marko Drawe (Fiedler) / Schwedterstr. 94 / 17291 Prenzlau / Germany

STY ZINE #24 / $2 ppd
5 1/2 x 8 1/2 - copied- 60 pgs



The newest issue of on of my favorite zines. Icki continues to vary the form of his zine by printing the record reviews on the back of a poster. This issue reads form back to front, and includes pictures of skateboarding and bands. Inside there are opinions on just about everything and reflections on life goin' by. Also there are book and video reviews and some comics. (JB)
PO Box 2192 / Bloomington, IN 47402

SUEÑO UN MUNDO #2 / $2.00 ppd
11 1/2 x 8 - copied - 20 pgs - Spanish
There are some good political articles in this zine regarding the Rights of Children, anti-militarism, Mothers of May Plaza and police brutality. There are also interviews with the band Chag and Orphan Records from Brazil.(HH)
Francisco Raffo / 43 # 592-CP / 1900 La Plata BS AS / Argentina

SUPER BLACKBLACK #3 / $4 ppd
7 1/2 x 7 1/2 - copied - 50 pgs
An excellent zine, I've been a fan of everything Ian has put out the last few years.I guess he just has a well rounded style: diverse stories, attractive layouts, bugged out comics and always something unexpected. This issue is not a disappointment, it features interviews with comic artists Tom Hart and Jim Woodring, an article on ripping off your work place (always useful), and an article about locusts (hmmm..), among other things. This is a fat, quality zine. It costs so much because it comes with the Ninja Faction 7" compilation that I didn't get to hear. Get this shit. (TT)
Migraine / PO Box 2337 / Berkeley, CA 94702

THE JOKE'S ON YOU #6 / $1 or 3 stamps ppd
7 x 8 1/2 - copied - 30 pgs
Really good. Focus is on women . Interviews with Lydia Lunch, Jane Wiedlin, Exene Cervenka. I don't have much else to say... I was interested in everything in this and

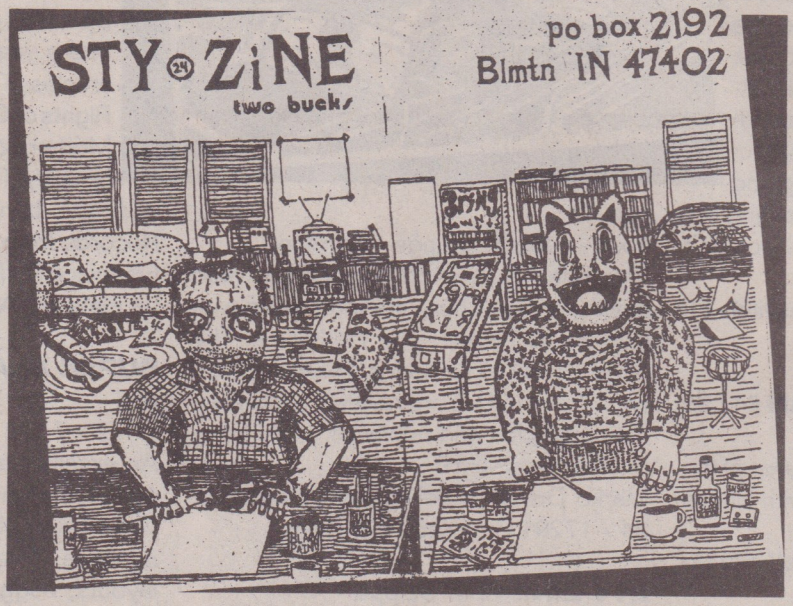
thought it was really well done. (GF)
PO Box 14088 / Berkeley, CA 94712

THE NEW EXCREMENT #1 / $1 ppd
5 1/2 x 8 1/2 - copied - 16 pgs
This is one of the better debut issues of a zine that I've seen in awhile. Most of this is comprised of short political essays that go beyond the usual rants. That is to say that the guy who does this throws in various facts and figures to support his claims. The highlight of this though is the short piece on how his 11th grade class tormented his chemistry teacher. Boy did that one bring back a flood of memories of substitutes leaving the class in tears. Keep an eye on this one. (RM)
Jereme Labatte / PO Box 127 / Craven, SK / S0G 0W0 / Canada

THE ZINE THAT CANNOT BE NAMED #1 / $1.50 ppd
8 1/2 x 11 - copied - 14 pgs
From glancing over this I thought it would suck for sure but it's not bad. I don't know what it is but I love reading through classified ads and this has a ton of 'em. As a matter of fact that's what makes up the majority of this zine. There's also a couple of columns most of which are either pointless, boring or both. I did however, enjoy reading the column by the fifteen year old SxE girl. Her whining about how she catches shit for being drug and alcohol free and how she couldn't believe that one of her former straight edge friends has chosen to hit the bottle was pretty funny. The stick man cover art is cool too as is the Rev. Norb interview. Not worth a buck fifty though. (RM)
Nick The Schmuck / PO Box 115 / Talmoon, MN 56637

TOINEN VAIHTOEHTO #87 / $3 ppd
5 1/2 x 8 1/2 -copied- 44 pgs
Hey it's in Finnish, but it looks nice. Show reviews and pictures, band interviews and ads. Seems like it focuses on hardcore, but it's in Finnish so it's hard to tell. (JB)
PL 1 / 65200 Vaasa / Finland

ULTRAGIRLS #8 / $3 ppd
5 1/2 x 8 1/2 - printed - 32 pgs - Italian
This zine has beautiful graphic style - nice layout and photos. Unfortunately, I can't read it, but I can tell you a little about what's inside. Some women involved in the "scene" write about the state of the hc/punk scene today, plus writing about relationships and being gay. There's reviews of Crudos and Avail shows and comics and other writing. If you read Italian (or can get someone to translate for you) then you should get this. (MD)
Andrea Pomini / CP 215 / 10064 Pinerolo, Torino / Italy



UNDER THE VOLCANO #36 / $2.00
8 1/2 x 11 - printed - 52 pgs
What can I say about this? It's slick, professionally done and it looks great. You've probably already seen an issue of it before. Interviews with Firewater, Godflesh, The Insteps, and Neurosis. Also columns, reviews, and classifieds. (JW)
PO Box 236 / Nesconset, NY 11767

URBAN FOLK ART #2 / ??
9 x 7 - offset - 42 pgs
Awesome hand printed thick stock cover, a, um, *graphic* comic adaptation of Fear's "I Love Living In the City", and disturbing all-cops-are-pigs style art that provokes (bizarre) thought. Nifty. (RD)
335 Court St. Box 16 / Brooklyn, NY 11231

VERA KRANT #4 / ?
5 1/2 x 8 1/2 - copied – 31 pgs
Like fuckin' clockwork man, like fuckin' clockwork... what kind of response do they think that these reviews are generating?! All that I could even remotely understand was some big Antiseen thing that was, as always, in Dutch. (RD)
J.C. Vera / Oosterstrat 44 / 9711 NV Groningen / Holland

YARD WIDE YARNS #5 / $1 ppd
5 1/2 x 8 1/2 - copied - 76 pgs
Overall, this zine is a good read. The editor was a teacher and most of the writing revolves around those experiences. A lot of it is really funny - reprints of actual students notes and graffiti. There's also details of an incident which offended the sensibilities of the school's Future Farmers club, resulting in several scary yet hilarious letters to the editor of the school paper. Also: a debate about censorship, being a pollster, other little tidbits. (MD)
1028 NW 4th Ave. / Gainesville, FL 32601

YOU SUCK! #3 / $4 ppd
5 1/2 x 8 1/2 - copied- 80 pgs
Special double issue from our garage rockin' friends in Holland. Interviews with: New Bomb Turks, Red Aunts, Los Ass Draggers, Cee Bee Beaumont, Spider Babies, Fleas and Lice, the Jet Bumpers and Jabberwocky. Also lots of pictures and clip art, reviews of records, videos, shows, etc. Fun and exciting to read, with a pretty printed cover. Just remember, it's fun to support zines from other countries. (JB)
Pioenstraat 61 / 9713 XR / Groningen / Holland

YOUR FUTURE #2 / $2 ppd
5 1/2 x 8 1/2- copied-60 pgs
Standard looking copied zine, with poorly reproduced pictures and lots of opinions. Interviews with: Violent Society, Essoasso, the Classified, One Nation Under, Adrienne Droogas and The Casualties. Also reviews and ads. (JB)
Josh Kelley / 3325 Brandywine Ave / Roanoke, VA 24018-6506

MORE LISTINGS

A.D.D. #1 / free (2 stamps?)
Interviews with Strung Out, Voodoo Glow Skulls, Discount. Tons of funny cartoons.
7309 N. Huntley Ave / Tampa, FL 33604

ABBESTIA! #7 / $3 ppd
Very simple layout. Makes me wish I could read Italian. More than 40 punks explain what punk means to them, loads of reviews, personal writing.
Andrea Pomini / C.P. 215 / 10064 Pinerolo, Torino / Italy

CLUMSY SPIRIT #1 / $1 ppd
An interesting travel zine.
8013 Harcourt Rd. #2 / Indianapolis, IN 46260

CONSPIRACY OF THEORY
Fall 96 / stamp
Emotive, personal prose about frustration, being queer and not fitting in the punk world, the lesbian world, or the world in general.
Amanda / PO Box 436 / New York, NY 10009

CRYPTAS #1 / $2 ppd
Interviews and reviews.
Apdo Posi AC #26-052 / CP 02011 / Mexico City, DF / Mexico

DOLL #115 / $ (fill in the price here)
All-Japanese language coverage of the Cockney Rejects, the Offspring, the Strummers, Hellchild, the Gilman St. Project, reviews and contacts.
Doll Co Ltd / No. 303 Aota Bldg / 3-1-9 Kita, Kohenji Minami / Sujinami-ku Tokyo / Japan

DYSFUNCTIONAL COMMUNITY #4 / ??
Meandering stories, record reviews. No dysfunction, no sense of community.
Peter Avery / PO Box 3009 / San Luis Obispo, CA 93403

EROTIC NEUROTIC #7 / $?
Fat French punk zine with music, comics, politics, etc. All in French.
19 Rue St. Francois / 33,000 Bordeaux / France

FLUFF #7 / $1 and a stamp
Emo, self absorbed rambling thoughts make up most of this zine. Then some columns, letters and classifieds.
1628 Monument Ave. #B / Richmond, VA 23220

HELLBENDER #10 / $2 ppd
Interviews with the Suicide Machines, Voodoo Glow Skulls, and the Bouncing Souls.
PO Box 547 / Vails Gate, NY 12584

MAYHEM #4 / $.55 or trade
A long story about downsizing, lefty-anarcho slant, pro-bike. Not offensive.
The Open Eye / PO Box 1602 / Eugene, OR 97440

MEAT AND 3 VEG. #4 / $4 ppd.
This is SxE and vegan and Australian (???). Battery, Ignite, Man Afraid, and Civ are represented.
PO Box 509 / Gladesville, NSW 2111 / Australia

NO BARCODES NECESSARY #4 / $4
Interviews with Capability Green, Rain Still Falls, and Upright.
83 Glebe Park / Chanterhill Enniskillen - Bt7 4 40b / N. Ireland

SCUM FEAST #3 / $2.00 ppd
8 1/2 x 11 - copied - 28 pgs
Spent Idols, Mentors, the OJ Symptoms, record and show reviews, editorials.
206 Prospect Ave. / Raleigh, NC 27603

SOCIAL DISEASE #2 / 75¢ ppd
Small zine with lots of commentary on racism, censorship, the local scene, the Black Panther Party, plus reviews.
812 A 5th. St. SE / Medicine Hat, AB / T1A 0P1 / Canada

SOMETHING FOR NOTHING #33 / 1 stamp
Mostly submitted columns, plus a boring tour diary and some reviews. The price seems fair if you want to read about God being the answer.
516 3rd St. NE / Massillion, OH 44646

SPONGEY MONKEY #5 / $1 ppd
Long Cub interview, Delta 72, lots of reviews. What's here is good, but it's a little short on substance. Needs more personality.
416 Jeff Davis St. / Waveland, MS 39576

STINK IN PUBLIC #1 / stamp
Guttermouth, Insane Clown Posse, reviews, writing on everything from pizza to Weird Al.
7741 Ohio St. / Mentor, OH 44060

TEENAGE VAMPIRES #3 / $3 ppd
Music reviews, Hong Kong movie reviews, a warning against poppers (amyl nitrate), an interview with Snap Her and very scarily accurate horoscope!
PO Box 10049 / London / SE15 1ZB / UK

VERA KRANT #5 / ?
5 1/2 x 8 1/2 - copied- 32 pgs
A zine from the Netherlands. It looks like it has a lot of music stuff and some stuff on cult movies, but who knows? The only English sentence I found was: "You know I think I'm a piece of lonesome I could die!"
Oosterstraat 44 / 9711 NV Groningen / Holland

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FANZINES

Interbang Fanzine #5 - out now.

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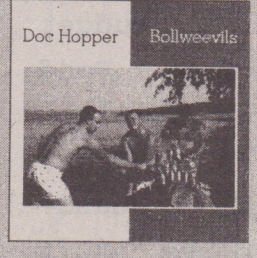

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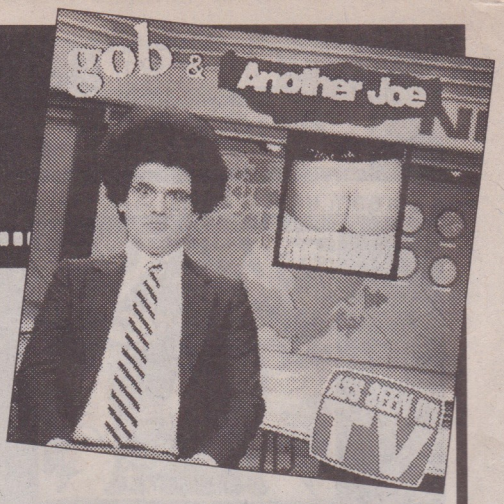

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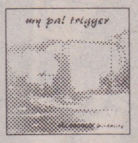

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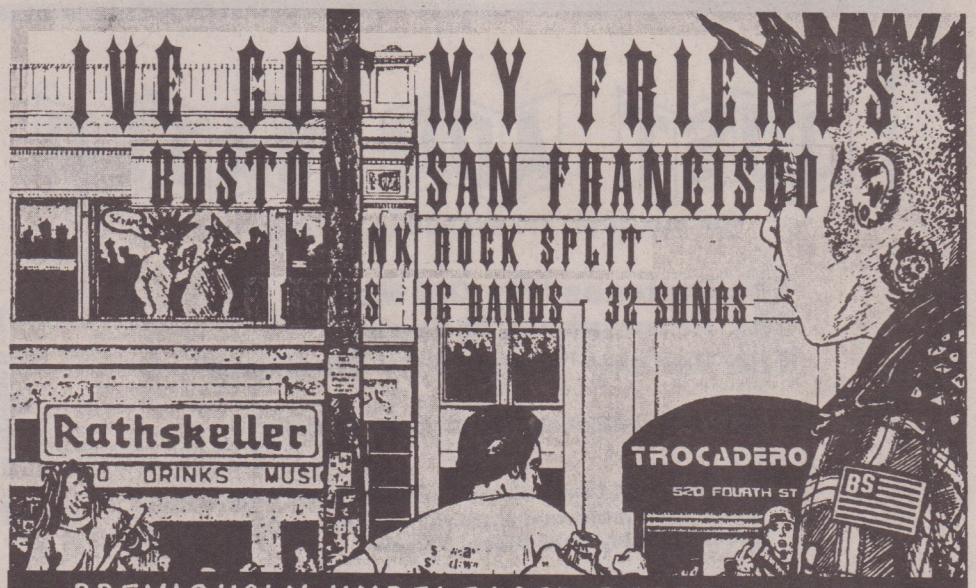

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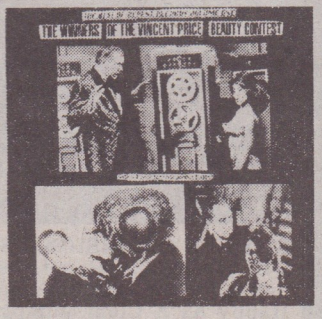

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WORLD-WIDE PUNK ROCK for sale. 2000 items 7"/12"/Albums. I've got megarare stuff as well as usual stuff. Also got indie/mod/powerpop records. The list is full of Killed by Death, Back to Front, Bloodstains stuff like: Anarchy, Briard, Shit Dogs, Rattus, Eat, Bastards (Finland, Italy; Switzerland), Victims, Razar, Glueams, Fresh Color, Filth, Kriminella Gitarrer, Paraf, Stalin, Friction, Liket Lever, Guilty Razors. Trades welcome! Send 3 IRC's or $ 2 for complete list to Ingo Eitelbach, P.O. Box 1319, 23833 Bad Oldesloe, Germany, Fax +49 4531 67733 (Tel 67438), E-Mail 101603.2202@compuserve.com

NEVER, NEVER, NEVER trust this one: shop, mailorder "The Laughing Eskimo" from Sweden. The poor bastards!

PUNK RECORDS Set sale: private collection, 1200+ items, '77-'85, European, American, Japanese 7"s and lps, oi, anarcho, Killed By Death stuff, hardcore, Amebix, P.I.G.Z., The Kids, B.G.K., The Drive, Skrewdriver, Deepwound, Kaos, Stalin, Big Boys, Chaos UK, S.O.A., Helmettes,...Send 1 IRC or $1 for list to: NAthalie V., Nieuwpoortse Steenweg 459, 8400 Costende, Belgium.

UK PUNK 7" WANTED! Xtraverts- Blank Generation; Victimize- Where did the money go; Revenge- Our generation; Now - Into the 80's; Anti-Social - Traffic lights; School Ties - No Future; Sema 4 - 4 from Sema 4 ep; Blitzkrieg Bop - Let's go (motion sound); Dansette Damage - N.M.E.; Proles - Go to the Seaside; Gonads - Be my Beachcomber Baby; Shag Nasty - Looking for Love; Carpettes - Small wonder; Dregs - Dregs of Humanity; Pathetix - Love in Decay, etc. Send your list to : Shin Ogawa/ 1162 -1 Minamioya/ Machida - Shi Tokyo/ 194 Japan

METALHEADS; I know there are some of you still out there. Available now, Cold Morning/Twisted Power Dire split 7" ep, doom/power metal to carry the torch into the next century . Also still available, Iron Rainbow/Acrimony split 7", and Henchmen "Murdering Mind" 7". 44.00 ppd. each, or all three for $10.00. Bad Posture Records, PO Box 92, Middle Island , N.Y. 11953

OCTOBER MAIL ORDER: Zeke, Resist, Starved and Delirious, The Procrastinators, Hardship & more. Send stamp for catalog to: October Mailorder, 16409 SE Division Ste. 216/138, Portland, OR 97236.

WANTED!!! punk rock/hardore records from USA from 1976 to 1985. Please send your price list to: Schiavo Roberto/ P.O.Box 22/50051 Castelfiorentino (Firenze), Italy.

PLEASE SEND ME your trade list! I want rare 70's punk and rare real classic hardcore! Yoshiaki Nagano, 3-29-5-103, Daita, Setagaya-ku, Tokyo.155.Japan

LOOKING FOR: Nirvana - "Love Buzz" 7", Pussy Galore-Anything, Loop, Spaceman 3, The Fluid-Punch n' Judy lp, old Glitterhouse and Sub Pop. Ryan Richardson, 31230 Springlake, apt #6301, Novi, MI 48377; (810) 926-6443.

HELP!! HAWAIIAN EXPRESS can't afford a larger ad because practically nobody's bought jack shit from us....but we've gone and made a new catalog anyway. Please send hour address and a spare stamp to P.O.B 777, Byron, CA. 94514, for an updated version of quality punk rock mailorder stuff from Hawaii...(please).

RARE PUNK ROCK 7" AND 12" records and CD's from Crypt, SubPop, RadioX, SFTRI, Estrus, etc. circa '70's through '90's. Colored, numbered, promo and DJ copies of your favorite angst ridden artists. For free list: Jason Munzke 26796 HWY 160 #2 Durango, CO 81301. (907) 382-9487 (trades welcome).

FRINGE - WEIRD: We've got the obscure punk you're thirsting for, and we'll save you money by taping it for you, forget Killed by Death. 1975-84, worldwide punk/ power - pop/ no-wave, send want list and $1 per 10 minutes. $2 gets you fanzine, $5 gets you Spin Age Blasters ep. Bruce???...Brian/ 1912 SW 6th Ave. #1021/ Portland, OR 97207 (503) 725-7465

DEATH SQUAD 1997 US NoiseTour - Death Squad is a noise performance unit. Documenting the end of the world & millennium in relation to the collective unconscious. We will be touring across the US starting March 1997. For more info or to book a show call: (1.800.369.3767 voice mail) or (510.649.0841 home/message) or write: Michael, PO Box 411315, San Francisco, CA 94141-1315.

SALE: RARE OI/PUNK, Misfits: Beware orig. LP $200, Last Resort: Skin Anthems lp orig. red $70, Carry on Oi comp. lp $45, Social D: Mainliner 7" $40, Skrewdriver: Hail lp $65, Invasion 7" $40, Rock-o-rama type lps: No Surrender vol. 1, Skullhead, B. Attack, No Remorse, P. Enemy lps $45 each. Write to: J.S., 410 E. Denny Way #323, Seattle, WA 98122 USA

VIDEO MASTERS: Tool, Butthole Surfers, Devo, Ramones, Ministry, Unwritten Law, NoFX, Pennywise, R.F.T.C., Descendants, Jesus Lizard, Korn, Biohazard, Slayer, Rev. H, Lunachicks, Adam Sandler, Six Finger Satellite, Bad Religion, Doorag, Rancid, NY Loose, KC and the Sunshine Band, R.A.T.M., Karen Black, Superchunk, Face to Face, etc. Filmers contact me. Others... no stamp no response. Azvid, P.O. Box 11602, Scottsdale, AR 85271

SERIOUS TAPE TRADERS- I have a list of my 600+ entry collection that I am interestined in trading high quality dubbed tapes of; for non-US (import here) punk/emo/hardcore. Anyone with an organized list that would like to trade, please send a letter and your list for mine. Particualary interested in UK and Australian bands but will trade worldwide if you can deal with english-only communication. My collection/interest is mainly melodic/pop/garage punk & hardcore but includes a little from all genres covered within punk music. My list is computer generated in alphabetical order and includes the lable and brief discription. Write me at : Trader Chris/ 21 Weybridge Ct./ Edwardsville, IL 62025/ USA

ANAL CUNT 7" for sale. 88 song ep, live ep, A.C./Meatshits, A.C./Psycho and A.C./7 Minutes of Nausea. Make offer. Judy, PO Box 1001, Providence, RI 02901

RECORD SALE LIST: I'm cleaning out my collection and have over 300 7"s, LP's, and CD's for sale, all at reasonable prices. Write for a list, stamp appreciated. Rob Cleveland, 1705 Gateway, Middleton, WI 53562.

VIDEO FOR TRADE- Lots of Indie masters. Seeking oter tapers and quality collectors. I have a variety of different stuff. I also have audio. Please contact me. Rockwell, PO Box 60183, Phoenix, AZ 82082-0183. Built to Spill?

LOOKING FOR VIDEO TRADERS to trade HC, punk, metal, death, horror and exploitation movies. Your want list gets mine. Send to: Anthony C., 5103 Mineola Rd. College Park, MD, 20740-4609

PUNK, PUNK, PUNKROCK band defunct but still have lots of five song red vinyl & for sale $2 ppd. If you're into punk, you will dig this. Dave Fueglein, 1831 Bluemont Ave. Roanoke, Va 24015

AGE 19-33 BANDMEMBERS needed for serious band ala Adam Ant, Blondie, Psy. Furs, etc. Mod fashion. No grunge/skinheads, will probably get started in London UK. Info: Roxy c/o 3252 Yorkville Rd. E. Columbus MS 39702 USA.

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MAXIMUMROCKNROLL music classifieds

SERIOUS COLLECTORS of punk, garage, wave, oi, 1975-85. Stoopid Rekords now open. Buy, sell, trade 7 days 12:00-8. 6546 Hollywood Blvd #212, Hollywood, CA 90028. Send detailed want list or call for mailorder 213-467-6990. Bring trade vinyl only. Punk's still dead.

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WANTED: THE FOLLOWING CD'S for sale or trade: Pussy Galore - Dial 'M'/Sugarshit Sharp; Pussy Galore- Right Now/Pussy Gold 5000; Blues Explosion - Crypt Style; Mission of Burma- s/t anthology. Karlis Povisils phone: (315) 443-7558 or email: kcpovisi@syr.edu.

WHAT'S UP FOOL Dead Drunk/Rat Bastards split 7"; 10-96/ Insult to Injury split 7"; Reluctant/Pressure split 7". $3 each or all 3 for $6. Whattaya waiting for? Will E. Survive PO Box 2065, Northlake IL 60164.

RARE/LIVE VIDEOS/audios-Danzig, Misfits, Samhain, NoFX, Face To Face, GBH, DRI, DOA, Exploited, Bad Religion, Dead Kennedys, Rollins, Offspring, Pennywise, Rancid, Ten Foot Pole, etc. Trades welcome your list gets mine. Steve Reniewick, 2277 Guyatt Road, RR#1, Binbrook, Ontario, Canada, LOR ICO.

RIPSNORTER: adj: archaic slang: a violently energetic or noisily outspoken person; someone using slam-bang methods; something extreme; something or some person of extraordinary violence or power; someone of exceptional merit or quality. Ripsnorter "Pulse" 12 song cd $8 ppd. Nexus-1 Productions 13110 Gable Ln. Minneapolis, NM 55124. Make checks out to: Jamey Forness.

VINYL WANTED: The Hellacopters "Supershitty To The Max" lp; Thee Hypnotics "Soul, Glitter and Sin" lp; The Heretics German import 7"; any full color Plasmatics poster. Mark Henry, 170 E. 2nd St. #17, NY NY 10009. (212) 477-7359; mhenry@thacherproffit.com.

THE JAM HAVE reformed to record with the Lunachicks? Not quite, but the Stuntmen/Dr. Bobs Nightmare split ep is out now! Four songs, two covers, guess who of. $3ppd. Thermoplastic Records, 4411 Larchwood Ave. Phila, PA 19104. Checks, m.o.'s to Ben Brower.

M.A.D./ ANGST RIDDEN individualist into punk (anarcho UK core) and '77 punk/no wave. Want to start a band with the following influences: Residents, UXA, Screamers, Disorder, Discharge, Cramps, Weirdos, Doom, Nervous Gender, Germs, Crass, Dead Boys, Suicide, etc. My nihilism builds day by day in America's subculture and I want to contact someone. I am the Anti- Socialist of a new tomorrow, but I'm near death. Punks, junkies, skins (no fascist fucks) eccentric personalities of Mother Earth contact me, and you girls can, too! Contact: Steve Carroll/ 10 Sudley Green Ct./ Cherry Hill, NJ 08003

PRE '91 COLLECTOR'S ITEMS for sale $75 (non negotiable) each: 7"s = YOT, GB, Side By Side, Slapshot, Uniform Choice, Judge, Project X, much more. 12"s: Straight Ahead, YOT, Rest In Pieces, etc. Fax: (212) 673-4882 or e-mail: jacquie@mail.idt.net

TRADING/SELLING 1,400 punk/hardcore 7"s/12"s (1976-87) including Germs, Kids, Lama, DOA, EbbaGron, TNT, X, Necros, GI, Glueams, Rudekids, Starshooter, Sado-N, Rousers, Bitchboys, Cramps, Glo, Briard, Attentat, Ex, KSMB, Kraut, Goteborgnd, N. American/international - trades welcome! (714) 840-7373. Robert/ 17901 Denvale Cir./ Huntington Beach, CA 92649 USA. My wants: Absentees, Tapeworm, Cringe, Rejects, Meatybuys, Nothing, Peerpressure, Trend, Opus, Noise, Redsquares, Rondus/Railbirds, Electrochoc, Cardiakids, Frontpage, Dirtshit, Knots, Anorexia.

LOOKING FOR: LP'S/ 7"s/ cd's by: Challenger Crew, Emils, Walter11, Expatriate, Ewings, Skeezicks, Happy Farm, Code of Honor, Diddly Squat, Benton and the Bentonites, Blatant Disregard, Process Revealed. Send a list if you can help. B. Vale, 95 Christopher Cr, Westport, MA 02790 USA

WANTED: NAKED RAYGUN, Necros- IQ 32, Misfits-Bullet, 3 Hits Night of the Living Dead, Horror Business, Antidote- thou Shall not Kill, Kinghorse 7", Strike Under 12", Infest 7", Iron Cross- Skinhead Glory, Dischord test pressings, Happy Go Licky, Rain Deadline, Faith/ Void 12", Faith 12" red. Roger, 6204 Leeke Forest Ct, Bethesda, Maryland 20817. Pager# (800)908-5641, home (301)493-5074

LOOKING FOR THE FOLLOWING records: Antisect-when there is darkness...lp, Antisect-1st 7", Mob 47-everything, Antischism-everything, Sedition/One By One- split 7", Sedition-1st 7", Crucifix- 1st 12", Wut/Rotting Carcass-split lp, Dunkle Tage- 1st 7". Send offers to Paul Mentz, Drygalski Allee 111; 81477 Munchen. Germany

LOOKING FOR THE following records: Dirst-just an error lp, Vorhees/Stalingrad-split 7";EA80-202, Ent-phonophobia 12", VA-the alf is watching you lp; VA-airstripe one lp. Offers to Paul c/o Mentz, Drygalski Allee 111; 81477 Munchen, Germany

LOOKING FOR the following records: Oi Polloi/AOA-split lp, Oi Polloi/The Betrayed-split lp, Oi Polloi/Toxic Ephex-split lp, Oi POlloi-unite and win lp, Doom-peel sessions lp; Amebix-1st 7", Amebix-monolith lp, Amebix-arise lp. Send offers to:Paul Mentz; Drygalski Allee 111, 81477 Munchen, Germany

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OUT SOON on Dr. Strange Records: The Feds lp/cd (Ken Weevil of the Bollweevils new band), Peter & The Test Tube Babies CD (five different ones and a 7"!), Cock Sparrer lp/cd "The Best Of", The Tank lp/cd (formerly Brown Lobster Tank), Zoinks! lp/cd (and a 10"/CD ep), The Marshes lp/cd (Colin Sears of Dag Nasty), Whatever lp/cd, The Freeze cd, and Rhythm Collisions!! That's just a few!! Call for more details: (909) 483-2979. Or send $1.00 for massive 40 page catalog of rare punk rock records, shirts, cd's, patches, stickers, buttons and more. Dr. Strange Records, P.O. Box 7000-117, Alta Loma, CA 91701.

TOO MUCH FREE TIME compilation is out! 28 songs by 13 bands including songs by: The Lisps, The Hall Monitors, The Militia Men, The Generics, All Mouth No Trousers, The Molested, and more! Only $2 ppd. Send well concealed cash or blank m.o. to: Ryan K./ 3Hayward Ct./Albany, NY 12211. Distros get in touch!

WANTED: Videos, 7"s, LPs, live tapes, flyers, interviews/reviews, Tshirts etc. by the following: Upfront, Unit Pride, Project X, Wide Awake, Insted, Youth of Today, Bold, Turning Point, Chain of Strength and other 80s HC bands. Send lists/prices to Dave Goreham, 60 Leahouse Rd., Oldbury, Warley, West Midlands, B68 8PE, England.

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MAXIMUMROCKNROLL music classifieds

WANTED: MASSACRE-From Beyond lp, Terrorizer-World Downfall lp, Entombed-Left Hand lp, Bolt Thrower-Realm Chaos lp, Godflesh-Streetcleaner lp, Nocturnus-Key lp, All on splatter vinyl!! Disharmonic Orchestra/Pungent Stench-split lp green vinyl, Rudio De Rabia/Ultima Gobiern-split lp, Olho Seco-F. Nuclear 7" Venom-In Leavige 7", Black Metal-pic disc, German & Japanese Assult lps, Debut lps from Necrodeath, Schizo, RDP, Holocausto, Genicidio, Necrofargo-Bestial War lp! Eager to trade! Write Sergio Montoya, 427 Jemez Rd. Santa Fe, NM 87501 USA.

FOR SALE/ TRADE: "Bollocks To Xmas" 7", "Avon Calling" LP, "Total Anarchy" LP, Cigarettes "Can't Sleep" 7", Carpettes 1st 7", Neon Hearts LP, Starshooter, Crass, Poison Idea, Alternative, Attak, etc. Andrew Burton, 18, Kensington Park, Easton, Bristol. BS5 ONU, England.

VIDEOS OUT THE ASS! Assuck, Devo, Kiss, Tad, Earth Crisis, Stooges, Judge, N.W.A., Gauze, Mr. Bungle, Face To Face, Integrity, Agathocles, Gism, Impailed Nazarene, etc. Write for a free list today: 3Gun Video, 1819 Pleasantdale #1, Cleveland, OH 44109.

HEPPED UP ON GOOFBALLS The new Piss Shivers CD is out now! 8 punk rocking gems for a mere $5 (postage paid). Includes the hits "Anarchy Baby" & "Nice Shoes, Let's Fuck". Payable to Cedric Crouch, 46 Oberholtzer Rd., Bechtelsville, PA 19505.

LOADS OF STRAIGHTEDGE, anarchocrust, punk, etc, videos (Eurosystem) and audios for sale. Old school sXe 7"s wanted - got Heresy flexi, Ripcord flexi and loads more. Send $1 for mailorder list, send trade lists. Mel Hughes, 83 Glebe Park, Chanterhill, Enniskillen, BT74 4DB, N. Ireland.

SOUND IDEA DISTRIBUTION 3,000 titles from around the world. Send $1 US, $2 foreign for current catalog. Sound Idea/ PO Box 3204/ Brandon/ FL 33509-3204 USA. Call (813)653-2550. Stores get in touch for wholesale rates. And visit Sound Idea store in Brandon.

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T-SHIRTS, RECORDS, VIDEOS, CD's and more! Send $1 US or $2 foreign for current catalog. Send samples and working terms for consideration . (No demos) Sound Idea/ PO Box 3204/ Brandon, FL 33509-3204 USA. Call (813)653-2550. Stores: Call for wholesale rates.

NEED DISTRO HELP? Send samples and working terms. (No demos) If I am interested, you'll hear from me. Sound Idea Distribution/ PO Box 3204/ Brandon, FL 33509-3204 USA. Call (813)653-2550. Stores: Call for wholesale rates.

WENDI GIBSON from Virginia, Conner from New Jersey and Jen Szucs from New Jersey - packages to you have been returned. Get in touch to claim the stuff you paid for. Sound Idea Distribution/ POBox 3204/ Brandon, FL 33509-3204. Call (813)653-2550.

THE LOSERS - If you like Ramones, Queers, and the '50's send immediately $3 for our first demo, "Punk for Nerds". (Air America, Asia, Oceania add $2, Europe add $1). To: Simone Rossi/ Via Fassicomo 1/18/ 16139 Genova/ Italy.

YES WE GOTTA DO what's right! I have hardcore 7"s by Snoopeez, Tapeworm, Rat Bastards, Insult to Injury, Reluctant and more. Send for a list your friend Will E. Survive, PO Box 2065, Northlake, IL 60164

TRADE: Have 2000+ records for possible trade, I have no list. Send your want lists. I need: Hart Attack 'Death to God' 7", Detension 'Dead Rock and Rollers' 7", Anti Climax 'Anarkists Attack' 7", Zmiv 'Banzai' 7", Nabat 'Scendermo Nelle' 7", Nambat 'Un Altro Giorni' lp. Jason: POB 2223/Lynnwood, WA 98036/USA PH# (206) 774-6229, call after 6pm PST.

ILL LOGIC - the band that wrote the book on bad reasoning. Send 3 stamps to join our mailing list and learn things about us that no one cares to know. Ill Logic, 5839 Southwest Ave. St. Louis, MO 63139. Send pictures so we can make love to them. Tape available $4ppd.

GARAGE PUNK - Insanity mailorder specializes in garage punk, surf, mod and more! Some bands we carry: Spider Babies, Makers, Headcoats, Wildebeests, etc. Send for a free catalog: Insanity Records/ 40 E. Main St./ Newark, DE 19711

PUNK ROCK VINYL for sale from 1976 onwards. One Way System, Exploited, Sex Pistols, Discharge, Icons of Filth, Crass, Conflict, Chaos UK, Riot Squad, Action Pact, Chelsea, Blitz, GBH, Varukers. Also UK obscurities from 77-82 genuine Doc Marten boots - 60.00 pounds. All items sent air mail. Send 2 dollars for 25 page list. Pete B./ 2 Wellgate/ Kirriemuir/ Angus, Scotland DD84HL UK

ATTN: BANDS TOURING this summer. We'll be doing the Punk Rock BBQ/ swap meet in Tucson: 6/8, 6/29, 7/13, 8/3, 8/24. Write/ send demo to: No Theme Records/ 2095 N. Campbell Ave./ Box 75/ Tucson, AZ 85719 for booking. Bands get fed, place to crash, etc. No racist, sexist elitist, junkie fuck-o's either.

YET ANOTHER FUCKIN tape comp. Major difference: this one rocks crack!! Weird Lovemakers, Boba Fett Youth, Los Federales, The Impossibles, Yellow Brick Roadkill, Beer Gut, etc. 14 bands in all. Quality product. Send 4 well concealed bux to No Theme!/ 2095 N. Campbell Ave./ Box 75/ Tucson, AZ 85719. Beer Guts/ Los Feds 7" still avail. for 3ppd.

FOR TRADE~ORIGINALS: 7"~12": D.O.A. "Disco sucks"; Genetic control "First impressions"; Forge~ten rebels "Tomorrow belongs.."; Asexuals "Featuring: tne.."; Pegcrio punx. 1st. 2nd, 12"; A.Y.S. 7"; Nighters; Shotgun solution; Stab 7"; V~A: "United skins"; "Propaganda HC '83"; "Master tape vol.1" (sealed); "Boston not L.A."; "Nuke your dink"; LPs: Appendix "El raha.."; C.2.D.: "Diary of..", Collabos. Write to: Marc, 3358 Gaspareau, Ste-Foy (Ouebec), GlW 2N2, Canada.

TRADE~BEST OFFER (originals): The subhumans -lst LP and 1st 12"; V/A "Vancouver complication" (w/book!; D.O.A. "Something" LP; Germ "What we do" 12"; Misfits "Walk among us" LP; Bad religion "Into unknown" LP; Suicide Commandos "Make record" LP; Abwarts "Amok" LP; Hagar the womb: 1st 12" and 1st LP. V/A: "Tooth and nail", "Hell comes house"; "Roxy london". Lists: Sylvain, 5 Gabriel-Lalemant, Loretteville (Ouebec), G2A 2W7, Canada.

WANTED~ORIGINALS: LPs: Die haut "Burning ice". Phillipe Doray "Modes industriels". Blackhouse "Hope" Throbbing Gristle "Very friendly"; V/A: "Fix planet" (w/7"). "Denk Daran" LP; EPs: Leather Nun -both first 7"'s, Abwarts -2nd, Fall of Saigon 12". LPs: Kraftwerk -lst. Schleimer K "s/t"; Nick Cave and Birthday Party -bootlegs only; Bands on: Zickzack, Atatak Industrials rec.. Lists: Sylvain. 5 Gabriel-Lalemant. Loretteville (Ouebec), G2A 2W7, Canada.

TESTICLE BOMB: "This Shit Sucks" Six tape box set of complete sessions 1995-1997. Contains all previously released material, plus tons of extra unreleased songs, photos, notes, fan club button, etc. Only $13.00 post-paid. Also available Testicle Bomb/ Jesus Fucking Christ split 7" $3.00 Postpaid. Quantities of both are limited! Clayton Klein, 15510 Basalt St., Ramsey, MN 55303.

CANADIAN PUNK VIDEO: Punk '76-'79. Much Music Special 1992, rare Crash and Burn film. The last Pogo documentary, more! 120 min. TDK-EHG. $20 ppd. Cash/money order. Jim Russo, 7314 Rockwell #2, Philadelphia, PA 19111. American video format only!

CRAMPS VIDEO! Euro, American, Canadian, Australian TV clips. comp.. Ex quality. 120 min. TDK-EHG. $20 ppd. Money order/cash. Jim Russo 7314 Rockwell #2, Philadelphia, PA 19111. NTSC format only! 2 stamps for complete catalog. All 70's/early 80's punk.

I WANT THE QUEERS "Kicked out of the webelos" 7" original press and the "Shout at the Queers" 12". I can buy or trade for old and rare Spanish punk. Many other old USA records wanted, please send list. Send your phone number. David Pamies/ Muntaner 477/ Barcelona 08021/ Spain

FUCK ME UNLOVE! "$jab!" the debut CD-demo by the guilty Bloodfish. 21 stinging minutes of abrasion! $8 ppd to: Bryan Mehr c/o Crakt Disc/ 577 West Capitol St. #B/ Salt Lick City, UT 84103-1709 Limited edition 800.

GROUND ROUND (we broke up 12/27/96): CD (1st 7"s and 10") $7. Lakeport single (b/w Just Another Day) $3. Painting Vulgar Dreams 4-song 7" $3. '92-'96 21-song tape (live, studio and new stuff) $3. Punk Strikes Back LP Comp. (new Dirt and Ashes) $6. PO Box 15306, Santa Rosa, CA 95402.

RECORDS - PUNK/ HC/ metal vinyl for sale. Nothing too rare. Many good prices. Send for list to: Jim Valentino/ 132 Mayflower St./ West Hartford, CT 06110

GEZA X AND THE MOMMYMEN Nip Drivers "Destroy Whitey". I want both of these records bad, or at least a tape of them. I will pay top dollar! Write to: Doug Slug, 3371 21st St. #2, S.F., CA 94110.

IS YOUR HEART IN WHATEVER you're doing? If so write me, trade me. Got a list, I'll send you mine. Let's trade tapes. H.C. lives! Will E. Survive, PO Box 2065, Northlake, IL 60164.

GG ALLIN MAIL ORDER. Since 1990 we've sold GG merchandise at cheap prices. Catalog includes over 50 different GG items including vinyl, CD's, tapes, t-shirts, zines, stickers and more. Send $1 to: GG Allin P.O. Box 9561 Wyoming, MI 49509-0561.

MAXIMUMROCKNROLL music classifieds

DISTRIBUTION - I am looking to trade my bands seven-inch records. I will distribute your band if you will distribute mine. I will help distribute your music so write to: Nick, PO Box 71, Audubon, NJ 08106.

I'M SICK OF LOOKING FOR... "Fear Persuasion" 2x10 comp, any Wesley Willis stuff (live videos, demos, etc.). Spazz/CFDL split, PHC "Pissed Playground" lp (with lyrics), Negative Gain "Back From the Dead" lp, "Vinyl Retentive" 2xlp comp, Extra Hot Sauce lp, Logical Nonsense "Deadtime" lp, Corrupted Morals "Think About It" 7", Stapled Shut/Despise You split. Help me people! Jack/ 205 Norton/Corpus Christi, TX 78415.

STIKKY! Once again I'm too cheap to put out a real ad in MRR for the upcoming Stikky covers comp. in the works. Bands...you have until Aug/Sept. to get your shit in to me. I'm also looking for photos and interviews of Stikky to put with the comp. Jack/ 205 Norton/Corpus Christi, TX 78415.

AIRPLAY MATERIAL wanted for punk/ hc/ grind/ noise/ metal freeform fm radio show broadcasting in NYC/ NJ metro area. Diane's Kamikaze Fun Machine c/o WFMU-FM/ PO Box 171/ Hopatcong, NJ 07843. Airs every Weds. 11pm - 2am Thurs. on 91.1. Latest playlist: Cavity, Assuck, Floor, Unagato Comp, Oblivians, Jumbo, SOB, Onyas. Touring bands get in touch. e-mail: diane@wfmu.org.

NOW AVAILABLE: List #5 of rare, interesting, and obscure punk, hardcore, and alternative lp's and 7"s. Canada, UK, UK, a few international. Hundreds of new additions: Genetic Control, Blitz, Deep Wound, 4 Skins, Dishrags, Scream, Hot Nasties, Riot 303, Lowlife, Septic Death, Naked Raygun, Anti-Pasti, Queer Pills, DOA, etc. Send $1US or 2 IRC to: Rich/ Freecloud/ 10764 101 St./ Edmonton, AB Canada T5H 2S3

SHITGIVEITS. Hey we want to play your city!!! Cool shit out. "American Way" 4-song 7", 5 song split with Beer Goggles "Let's get shit faced" 8 song tape, "Next time they want to beat up a punk" 13 song tape - 3 bucks ppd. free sticker. Shitgiveits/ POB 7284/ SanDiego,CA 92167. www. geocities. com/ SunsetStrip/alley/6627/

MOHINDER - THE MISSION, UOA/ Born Against, Joan of Arc, Chachi on Acid/ Joltergeist, the Great Unravelling, Bleed - True Colors Running, Native NOD-Bread, $3ppd each, $5 rest of world. For a complete catalog, send an sase to: Vomitorium/ POB 457/ Redondo Beach, CA 90277

DAGGER'S NEWEST bombshell has been dropped. All new 40 min. nine band comp. tape Mommy Musn't Know Vol. 2. Exhume, Parricide, Usurper and more $5 cash only. No rip-offs. Dagger, PO Box 380152, East Hartford, CT 06138-0152.

VIDEOS! VIDEOS! Videos! Videos! Free transferring to any world system. Over 3500 quality shows, rare old and hard to find new stuff. Punk, hardcore, movies, documentaries, ska, alternative. Send 55¢ SASE or $1 for big list. Fast reliable service, priority shipping. Call or write or e-mail: Peter DeMattia, 8 Haddon Road, Hewett, NJ 07421-2329, USA. Phone: (201)853-4420. E-mail: peterd@warwick.net

LIVE CLASH AUDIO tape November 14, 1979 in Chicago, IL perfect sound $5. Jason/ 1201 Apple Tree Place/ Bloomington, IN 47401. Also, Meatmen "Crippled Children Suck" black and white stickers 2 3/4" X 2 3/4" 2 for $1.

VIDEOS! I can't list them all here because I have over 3500 shows available! So call or write to see what I have. Free list by e-mail. Or send 55¢ SASE or $1 for my big list by regular mail. Fast service! Industrial, punk, hardcore and more! Peter DeMattia, 8 Haddon Road, Hewett, NJ 07421-2329, USA. Phone: (201)853-4420. E-mail: peterd@ warwick.net

HARDSHIP/ GUN PRO split 7" now into 2nd press and available. Only 100 copies on clear vinyl and numbered! Great, fast hardcore/ punk. See MRR #164 for review. $3 ppd to: Stealth Ordeal Records/ 2825 E. Burnside Box #148/ Portland, OR 97214

ANTI-FLAG, NEW BOMB TURKS, Word Salad, Q Factor, Blanks 77, Damad, State Of Fear, Halflings, Dead and Gone, Born and Raised, Whorehouse of Representatives, NUFAN, Siren, His Hero Is Gone, Ex-ignota, DBS, A.F.I., Castor, Harriet the Spy, Palatka, Struggle Buggies, Avail, Braid, Operation Cliff Clavin, Anasarca, Dillinger 4, Bloodlet Good Riddance, Ensign, Three Studies For a Crucifixion, AAA, MU330, Naked Aggression, Still Life, Neurosis, Buglite, Peeps, Unwritten Law, VGS. Lots of live audio and demos for trade only. Send lists to: 7923 Donore Place #7, San Antonio, TX 78229.

BANDS/LABELS: Send material for airplay on suburban Los Angeles DIY pirate FM station. Everything and anything accepted. Material will also be reviewed in upcoming zine. Thanks: The Goods, PO Box 8614, La Crescenta, CA 91224-0614

$1 GETS YOU A FREE 60 word classifieds & a copy of the zine your ad first appears in. Each ad will be printed in 2 consecutive bi-monthly issues. For outside the U.S. send $2. Technicolor Yawn Adzine/ PO Box 457/ Redondo Beach, CA 90277 USA

SNIVELING, LOSER, DEADBEAT sell me these records. The Eat - Communist Radio, The Germs - Lexicon Devil, Fear - I Love Living In The City, The Dogs - Slash Your Face, Varukers - Die For Your Government. Call # 1-206-328-4897, Rob Frishkoff, 725 East Pike #209, Seattle, Wash, 98101.

WANTED!!! three 7"s, The Templars "Poor Knights of Acre", Bastard Squad "Romper Stomper", Oxblood "Under the Boot". Write me: John David/10091 N. Ponderosa Dr./ Fresno, CA 93720 or call me at (209) 434-5912

YES STILL AVAILABLE Reluctant/ Pressure split 7". Trades welcome or $3ppd to: Will E. Survive/PO Box 2065/Northlake, IL 60164- Bands send demos.

SEND ME YOUR STUFF Iwill sell it for you and send back money. I own Mind Your Own Records. Send me anything tapes, zines records, CDs, whatever. Write to: Wesley Coleman/2037 Pearl Ln./Irving, TX 75060 or call (972)790-1987

YOUTH OF TODAY video! "A Time We'll Remember". Includes live in Connecticut 7-8-88 and 1-7-89, the (complete) promo for "No More" and never seen before raw footage from the video shoot. Direct from my actual masters! Deluxe packaging includes hard shell case and full color cover. VHS/NTSC format only. $15ppd. Cash or money orders only. D. Fitch/ Suite 118/167 Cherry St./ Milford, CT 06460

SICK OF IT ALL video! "Back in the Day". Includes 3 different shows live in Connecti-cut, 7-1-88, 10-8-88 and 12-9-88. Direct from my actual master! Deluxe packaging includes hard shell case and full color cover. VHS/NTSC format only (other formats write for details). Other late '80s SE/NYHC bands available. $15ppd. Cash or money orders only. D. Fitch/Suite 118/ 167 Cherry St./Milford, CT 06460

SHELTER VIDEO! Their very first live show. Live in Connecticut 6-15-90. Direct from my actual master! Includes Porcell and Sammy filling in on guitar and drums. Deluxe packaging includes hard shell case and full color cover. VHS/NTSC format only (other formats write for details). Other '80s SE/NYHC bands available. $15ppd. Cash or money orders only. D. Fitch/Suite 118/167 Cherry St./Milford, CT 06460

FOR TRADE (All originals, No bullshit!); Maggots;Tammy Wynette 7", The Eat: God Punishes The Eat 7", Xtraverts: Blank Gen 7", Baloney Heads: I'm A Drunk 7", Freeze: Tourists 7" Checkmate: Only 7", Panics: Wanna Kill My Mom 7", Breakouts: All We 7", Stalin: Stali~ism 7", Nabat: Laida Bologna 7", The Dogs: Slash Your Face 7", Ed Nasty & The Dopeds 7" etc tons more all around the world!!! We trade or sell.(Massive catalogue for $2 / 3 x IRC) Write,call or send fax/email to: A.A.R. c/o Jukka W-M. Sateri, PO Box 174, FIN-11101 Riihimaki, Finland. tel/fax + +358 19 721328,tel + +358 40 5481267, email jukka.sateri@aar.inet.fi

WANTED (Original 1st pressings only); Nubs: I Dont Need 7"(wp $100),Hollywood Squares: Hillside Strangler 7"(wp $150),Freestone: Bummer Bitch 7"(wp $150),Tapeworm: Break My Face (wp $150),Hugh Beaumont Experience: Cone Johnson 7"(wp $250),Count Vertigo: X Patriots 7" (wp $100), Arson: White Folks 7" (wp $100), Spys: Underground 7" (wp $100), Village Pistols: Big Money 7" (wp $200), Eat: Communist Radio 7" (wp $200), Fresh Color: Dance Around 12" (wp $100), Child Molesters: Wholesale Murder 7" (wp $200) etc 70 s & early 80's punkrock obscurities from all around the world! ! ! We buy or trade so write,call or send fax/email to: A.A.R. c/o Jukka W-M. Sateri, PO Box 174, FIN-11101 Riihimaki, Finland. tel/fax + +358 19 721328,tel + +358 40 5481267, email jukka.sateri@aar.inet.fi

FOR TRADE (All Originals, No Bullshit!!!) Bastards: Impossibilities 7", Dogs: Charlie 7", ~ittageisen: Hardcore 7", Sillykillers 7", Agent Orange: Bloodstains 7", Filth: Hate 7", Mass Media: Das Jazz 7", Ideals: High Art 7", Fresh Color: Source 7", Accident: Kill The Bee Gees 7", Star Club: Go To Hell 7" & Wakaki Ansatsusha 7" etc etc tons more all around the world!!! We trade or sell.(Massive catalogue for $2 or 3xIRC) Write,call or send fax/email to: A.A.R. c/o Jukka W-M. Sateri, PO Box 174, FIN-11101 Riihimaki, Finland. tel/fax + +358 19 721328,tel + +358 40 5481267, email jukka.sateri@aar.inet.fi

MEGARARE Finnish Punkrock Obscurities for Sale or Trade,like; Destroy: Sanoja 7", Rattus: Khomeini Rock 7", Stalin: Chaos 7", Neuroosi: Rock Against Seija Isonsaari 7"(RaIest european punk single!!!), Kasvain: Onko Suomi Usattunut 7", Nauta: Onko Suomi Vapaa Maa 7", 000: 0odeja Simasuille 7" & LP,Taavi & Rytmiryhma: Aanilevyko 7", Systeemi: Punk Nuorisoo 7" etc... available all early finnpunk wonders so check our wants ad and offer trade (prefer) or send serious money offers! ! ! ! ! (Massive catalogue for $2 or 3x IRC) Write, call or send fax/ email to: A.A.R. c/o Jukka W-M. Sateri, PO Box 174, FIN-11101 Riihimaki, Finland. tel/fax + +358 19 721328,tel + +358 40 5481267, email jukka.sateri@aar.inet.fi

MAXIMUMROCKNROLL classifieds

SPIKED LEATHER, BONDAGE, SM. Spiked belts, collars, wristbands, restraints, cones, pyramids, studs. Anything you need, punk as fuck handmade leather products. Are you sick of paying out the ass for cheaply made leather ware? Guaranteed highest quality at low prices. Custom orders also made. Send stamp for catalog to my new address: B:Leather, 2072 Richfield Dr., Kettering, OH 45420.

LOOKING FOR PEOPLE into stuff like The Donnas, David Lynch, Mummies, Weird movies, Longmont and all kinds of books and music. Want to write, draw, make various tapes, anything! Also looking for anything by the albino, love-god Heino! Write: Nougat, 1450 Riverside Dr. Apt. #9, Lakewood, OH 44107.

DMZ (DE-MILITARIZED zine) issue #1. DMZ #1 deals with topics such as youth and the prison system and kids on death row. DMZ is entirely produced by youth concerning issues of justice and violence young people face. DMZ is currently looking for young writers 25 and younger for the next issue. Write to Youth Peach Zine/ War Resisters League/ 339 Lafayette St./ New York, NY 10012. (212) 228-0450, fax: (212)228-6193; e-mail: wrl@igc.apc.org

AUSTRALIAN PUNK zine needs demos/ 7"s/ vinyl/ zines to review. Also seeking short fiction pieces and scene reports from everywhere. To: Eric Wedgwood/ POB 1601/ Lismore, NSW 2480, Australia. E-mail: wedgw10@scu. edu.au

TRAVELING THE country this summer. Focusing on Texas, California and the Pacific Northwest. Looking for crash pads, things to see/do in your city and any other notes of interest. I'm downright dependent on you to make this venture a reality. Call or write: Greg Wells (804)355-4358. 2708 Grove Ave. #4/ Richmond, VA 23220

BOOT FOR SALE! Black army boots. Steel caps! Size 8-8 1/2. Brand new. $40 ppd. No rip-offs. Send sase first. Joseph, 2020 Locust St., #2R, Philadelphia, PA. 19103-5614.

WE HAVE A small catalog of t-shirts & patches. Political, feminist, animal rights, environmental, etc. T-shirts are printed on organic cotton. Send one .32 cent stamp for our catalog. Persnickety Prints (Jennifer & Eric) 142 Frankford Ave. Blackwood, N.J. 08012.

SCREEN-PRINTING for your band, label or zine. Great work done on F.O.L "Best" & Hanes "Hefty" t-shirts $20 per screen, $5 per shirt-you'll be happy! Also, looking for art, writing & bands for upcoming zine/distro. Anyone who helps will be granted 3 wishes. Thanks! On Your Back Screen-printing, 107 Gardiner Avenue, Olean, N.Y. 14760. Phone (716) 372-8594.

1" BUTTONS Send your black and white art and I'll reduce it to fit the button face. I print with black ink on white paper unless specified otherwise. $25 per 100 buttons, $100 per 500. Send check or money order (or questions) to Christen Carter, PO Box 1662, Bloomington, IN 47402. (812)332-5256. I also do rubber stamps. Call/write for prices.

FREAK ACCIDENTS Looking for true stories on Freak Accidents for fourth issue of Ugly Zine. Your story is more important than your writing ability, tho both are appreciated. Send stories, graphics and/or photos to: Colleen Ugly, 418 12th Ave. East, Apt. 301, Seattle, WA 98102.

NATURAL DISASTERS Looking for true stories of your experiences with Natural Disasters for fourth issue of Ugly Zine. Your story is more important than your writing ability. Send stories, graphics and/or photos to: Colleen Ugly, 418 12th Ave. East, Apt. 301, Seattle, WA 98102.

WANTED: Old skate shoes, hightops late 80's style. (Airwalk prototypes, Vision, Vans, etc.) new or slightly used size 9-10. Write me: Shane Knapp, 8851 8th Conc. McGregor, Ontario, NOR 1JO, Canada.

STYRYKNINE AND THE Rat Traps - script. All seven different killer issues $8 USA. $10 Canada-Mexico-South America/ $15 elsewhere #11 (current) Styryknine and The Rat Traps #910 Black Flag, #8 early Mighty Sphincter, #7 The Hates, #6 Early Impulse Manslaughter, #5 Fatal Error, #4 Soldier Dolls. Famous Hardcore of Punkland. T-shirts: Ultimate DIY shirt reads: "Anti-EMI, Anti-Caroline, Anti-Major Label" printed black on white large size only. $12 USA/ $15 elsewhere. US postal money order or concealed cash or IRC's. Famous Hardcore of Punkland Zine (payable to:) Craig Hill, POB 987, San Carlos, CA 94070. Twelveth Anniversary issue deadline March 15th, 1997. No checks.

FREE HBO, PLAYBOY! Showtime. Laid off punk cable worker tells all! Build descrambler for under 13 bucks with 7 Radio Shack parts, and very fast. Send 10 dollars, cash or money order for simple 7 step instructions to Ed Duckfield. Immediate response guaranteed for DIY punks! Ed, PO Box 157, West Sayville, NY 11796

FREE CABLE PUNKS! Laid off punk cable worker shows you how to build your own descrambler with only 7 parts from Radio Shack for under $13. 7 step instructions that anyone can do. Fast service, you will receive weeks guaranteed! Send well concealed cash or $10 money order to: PO Box 157, West Sayville, NY 11796

RARE HORROR AND SLEAZE videos for sale, European, Asian, etc. If I don't have it, I'll find it. Fair prices. Daniel C. Reiter. 4153 N. St. Louis Ave. Chicago, IL 60618. (773) 267-0557. Send sase for catalog.

A MONSTER lies in wait in me a stew of wounds and misery but fiercer still, in life and limb the me that lies in wait in him- I am breed/ curious or not - hate me or love me -just write (preferably fem. 18-24) - into anything. James "Ashberry" - POB 354, Springfield NJ 07081-0354

WANTED: PICTURES of roadkill - circus midgets - rabbits/or yourself/ for zine - help me uncover the friggen conspiracy before its too late. You will be paid for your photos and I will send zine when complete or just write and bullshit. James "Ashberry"-POB 354 Springfield NJ 07081-0354.

TURNING POINT SHIRTS from last show 4/ 8/94. Short sleeve, XL $12 US $17 world. Cash or money order to: Steven Keebler/ 48 New Road/ Tabernacle, NJ 08088

AS ALWAYS, FRANTIX punk magazine accepting articles for next issue. If you're a punk with something to say send a suggestion or submission to Frantix, P.O. B. 3824, Nashua, NH 03064-3824. Crusty types can stuff it.

CUSTOM, FULL-COLOR one-inch buttons for your band or organization. Write for prices. Bourbon and Clorox, P.O.B. 3824, Nashua, NH 03061-3824. Fiercely dedicated to taking your money.

BADGES-A-GO-GO! Gothic, industrial, hardcore, psychobilly, and various other punk designs. If you don't have one of our buttons, you're life is a waste. Make us rich. Bourbon and Clorox, P.O.B. 3824, Nashua, NH 03061-3824.

PSORIASIS? Can't help ya flaky! We only makes buttons! Major Accident, Joy Division, The Mummies, Eater, The Meteors, Stray Cats, Samhain, The Business, Combat 84, SubZero, Skatalites, Hepcat. Bourbon and Clorox, P.O.B. 3824, Nashua, NH 03061.

"PLEASE INSERT GENERALIZED insignificant sociopathic misanthropic scathing and indifferent psycho babble here"..What else is new...Getting about the town sometimes, staying home and purging my brain, littering my brain with literature and comix and history and media overstimulation...etc etc...uhhh, sometimes I buy records and play em, have a good smoke and drink with friends...relaxing...plotting, planning, conniving, etc...Fredrique Le Bastard, P.O.Box 14932, Gainseville, FLA 32604.

GAY GOTH/PUNK 19, feeling isolated & alone. Seeking correspondence w/ similar types. I'm very open minded, into: Dark Wavel Project, Siouxsie, Sisters of Mercy, Diamanda Galas, X Raay Spex, 80s music, art, literature. Send photos or stuff to trade! Chris, 259 Cypress Ave., Holland, MI 49423

FIGHT THIS GENERATION fanzine issue number five out now. Twenty pages of stuff about indie music (Blanks 77, Neil Smith, Bastard Curve), skating and BMX freestyle (2-Hip Bikes summer tour 96). Send two US stamps or one dollar to PO Box 5183, Glencoe, AL 35905.

KIDS TRAVELING AROUND mideast US this spring need friendly, hospitable fun folks to hand out, see town, have fun and crash with. Punk bowling, story trading, museums, everything! Everybody in PA, MD, DC, VA and NC please write. Please write now! Send phone # w/letter too, please. Thanks much! Jim Straub, 1863 Cleveland Ave. Abington PA 19001.

CANVAS BACK PATCHES ($3 each) bands like: Conflict, Cluster Bomb Unit, Oi Polloi, Filth, Vomit Punx, Mankind?, Teen Idles, Rudimentary Peni and more. Send stamp for catalog. Nonsense Distribution/ 13216 Leech/ Sterling Heights, MI 48312. Money order made out to: Jeff.

SxEx GIRL FROM ENGLAND, moving to Bellingham, WA in August. Need friends for gigs, skating, etc. Into Fugazi, Descendents, Bosstones, Sensefield, Sebadoh, Shellac. Anyone in the area please write to: Leanne, 63 Mayfields, Spennymoor, Co. Durham, DL16 6RP, UK.

BORED AS HELL... But happiness is on the way, traveling this summer, NY, New Orleans, Colorado, I need places to crash, and or chill with. Write me even if you don't have a place to stay. I'm into Blanks 77, Conflict, Crass, Filth, Quincy Punx, etc. Write Adam/ 2485 Middlesex Rd./ Columbus, OH 43220

STICKERS! STICKERS! STICKERS! Have your flyer, pornography or whatever your heart desires made into stickers! Any size up to 8 1/2 X 11 only $1 per sheet. Discounts available for large orders. Willing to trade-samples on request! Send 2 stamps to: Stickers Are Groovy-POB 12105, Berkeley, CA 94712.

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LOOKING FOR new/used plaid pants and Vice Squad records. Also people in the San Diego area who wanna correspond. If you have this stuff or wanna write, please do I'm nice. E. Gomez, 3572 Clairemont Mesa Blvd., San Diego, CA 92117 USA

INSTITUTIONALIZED!! Help old school punk rock musician/writer. I'm incarcerated by the "Federal Evil Empire!!" Write me, tell me what's up in your world. Peace...(Brian Walsby, if you're out there? Write me bro!) Rob Demko/#01896-112, PO Box 5000, Sheridan, OR 97378-5000

BIG KAT EYES reflected in pink moons. Stargazing then waking up sad again. Moving towards a love multifaceted. Blue sunshine filtering through the blinds throwing down branching shadow. An interest in finding brother/sisters holding unfolding fairytale flowers. Please write: Jeruselem Kitty, 80 W. 14th, Holland, MI 49423.

HELP! I'M MOVING to Sterling Heights, Michigan to e with my girlfriend. But I have no where to stay. If you live in Sterling Heights and could provide me with a place to stay for a long time, it would be great. I'm 17 year old male punk. If you could help me out, please write me soon. Include phone number. Shawn/ 13003 Jim Creek Rd./ Arlington, WA 98223

WANTED: VINYL/ T-SHIRTS of: Abused, Antidote, Crippled Youth, Gorilla Biscuits, Infest, Necros, Project X, Straight Ahead, Turning Point, Token Entry, Underdog, Y.D.L. Basically looking for any old hardcore /punk records and shirts. Also interested in original Killed By Death ep's & Dischord stuff. Will buy or trade. Send complete lists. Ben (301) 229-0352/ 4109 Maryland Ave./ Bethesda, MD 20816. Thanks.

CANVAS PATCHES (.75¢ each) bands like: Aus Rotten, Pist, Dystopia, Crass, Spazz, Filth, Flux, Conflict, Monster X, Defiance, Blanks, Mankind?, Amebix, Crucifix, Zounds, etc. Send stamp for catalog. Wholesale rates available. Nonsense Distribution/ 13216 Leech/ Sterling Heights, MI 48312

GET OFF YER ASS! Charred Monkey Zine wants you! Looking fer columnists, art, fiction, interviews, Anything. Submit somthin and get a free copy + add! Send stuff to review too. Ads are $1: fer 5" by 2.5", up to 10" by 5", classifieds free, 75 words. Mike Bruce/ PO Box 696/ Trinidad CA 95570, mbruce@northcoast.com

INTERNATIONAL PUNX- I'm seeking correspondence with international punx especially in Canada, UK, Sweden, Germany, and Japan, but encourage anyone from anywhere to write, even in the US. Interested in foreign scenes and meeting new people. Mark/P.O. Box 950391/Mission Hills, CA 91395/USA.

SICK OF THE SAME old people and places. 19 y/o punk into beer, bondage, and boobs. Looking for people to chill with. Pleeze write Ben/ 2390 Canterbury Rd./ Columbus, OH 43221

SK8 SLUT CLUB newsletter, membership card, patch, stickers, pen, contests, networking and surprises send $5 to: PO Box 190, Ridgewood, NJ 07451-0190.

PEN PAL: Is ther any punks, skins, hardcore kids, boys or girls, blacks or whites out there who just got time to write. Well write to me at Nick, PO Box 71, Audubon, NJ 08106.

HELP! WE'RE STARTING an East Coast skate/music zine called Backside. We need to send in: skate photos w/ description, stories, and drawings. All must be original. Ads $5, classifieds $1 up to 40 words. Everything sent to us will be kept unless you supply postage. All submissions will be put in at our discretion, no west coast, racist, or sexist material. For more info, or to send stuff in, write to: Backside c/o Steve Gendron/ 4 Deborah Ave./ Sanford, ME 04073 (207) 324-9040

SKUNK'S NOT DEAD! Skunk #3 out now! Send a stamp or a dollar if you are really nice. Contributions needed for #4! This is the "Are All Punk Boys Mean?" issue! Send opinions, arguments, answers, and zines to review. Free classifieds, ads, whatever. One thing - send anything in a plain envelope. Thanks! Skunk Girl/ 220 Bramlett Rd./ Greer, SC 29651

TWO GERMAN HC-KIDS going to the USA (midwest/east) in July/August looking for places to stay, people to meet, etc. If you can help us out please write to: Jan Middelhaute, Bastholzweg 5, 34454 Arolsen, Germany

INBRED PICNIC issue #3 available for $3 ppd. This is the drug issue. It has writings, reviews, and an interview too. Write to JB Thomas/Inbred Picnic/ PO Box 1325/ Stockton, CA 95201

PUNKS AND SKINS, I'm looking for pen-pals all over. I want info on scenes out there. Especially in the U.K.. I like Exploited, Chaos UK, The 4 Skins, Filth. I'm 17 y/o mohawked punk. I'll answer all letters. Write to:Nick/ 2785 W. 5th St. Apt #9F/ Brooklyn, NY 11224.

ALL SEVEN DIFFERENT KILLER issues $8.00 USA/$10.00 Canada-Mexico-South America/$15.00 Elsewhere #11 (current) Styryknine and The Rat Traps #910 Black Flag/ #8 Early Mighty Sphincter #7 The Hates #6 Early Impulse Manslaughter #5 Fatal Error #4 Soldier Dolls. Famous Hardcore of Punkland T-shirts: Ultimate DIY shirt reads "Anti-EMI, Anti-Caroline, Ant-Major Label". Printed black on white large size only. $12.00 USA/ $15.00 Elsewhere. US Postal money order or concealed cash or IRC's. Famous Hardcore of Punkland Zine (payable to): Craig Hill POB 987, San Carlos, CA 94070. Twelveth Anniversary issue deadline March 15th 1997. No checks.

WANNA GO TO PRISON? I didn't think so. But if you're curios about what life is like behind bars check out Constipation #8. 32 pages of writing on prision issues and what it's like to be in prison. Edited by HeartattaCk columnist Ron Cambell. $1ppd from Tree of Knowledge/1010 Scott St./ Little Rock, AR 72202/ USA. Stamp=catalog.

TREE OF KNOWLEDGE is a not-for-profit distribution for zines and books that focus on making this cesspit of a planet better before it's too late. There's a lot of stuff related to punk/hardcore, art, veganism, gay/lesbian issues, feminist, anarchist, anti-fascist, sXe, leftist and more! Cheap prices! Quality publications! Stamp=catalog. Tree of Know-ledge/1010 Scott St./Little Rock, AR 72202/ USA

AHIMSA: A comprehensive d.i.y. guide to non-violent revolution in the kitchen; is a 40 page zine on the importance of veganism in relation to saving the planet and preserving human health. Well researched and includes some good recipes and information for beginners and old-schoolers alike. $1 or 3 stamps ppd to: Spectacle/1010 Scott St./ Little Rock, AR 72202/USA. Desperately seeking distribution.

STAY ALL OVER THE WORLD for free. The World for Free was started by a touring band to help with accommodations in people's houses. Since then it's grown to over 150 members. If you like people more than hotels, find out about The World For Free. For information write to: The World For Free, PO Box 137, Prince Street Station, New York NY 10012, USA.

CRUST/PEACE PUNK PATCHES; send a stamp for catalog of over 50 designs. No stamp=no catalog. Wholesale prices are also available. Write to: Shatback, 4718 Meridian Ave #382, San Jose, CA 95118.

WRITE ME!! I'm 14 year old Spanish boy into punk rock (Rancid, Youth Brigade, Lagwagon..) we can trade tapes, zines... Sergio Sainz, Islas Canarias 23, 09006 Burgos, Spain.

NOW HERE THIS I'm I.S.O. punx listners into Choking Victim, Casualites, Blanks 77, Grimple, Discharge, Angry Samoans, etc. drop me some mail at Glen L. Parey, 4978 Co. Rd. 304, Fulton, MO 65251.

COMING TO ENGLAND in August/ September 1997. Would like to find out if/ when the "Fuck" reading festival is being held. Would also like to hear of any related record stores, tattoo studios, clubs/ places to see shows. We're into grindcore, hardcore, ska, etc. Write or call: Herb and Denise Jowett, 505 N. 8th St., Allentown PA 18102, USA.

PUNK ROCK BOY 21 looking for person (preferably female 17+) to make bike trip from Houston, TX to Indiana this summer. Write: Moz, POB 1369, Katy, TX 77492. Also oi-punk zine.

ARIZONA STATE UNIVERSITY 21 year old guy is going to ASU beginning fall '97 and would like to meet nice people, punk or otherwise, from school and neearby. Write and tell me how much fun it is out there, a response is guaranteed. Dak W./ 10920 Beech Creek Dr./Columbia, MD 21044

TRAVELING BANDS the S.O.B. wants you. If you are going to be traveling through Ohio and want a place to play contact us. We are a new club so we can't offer guarntees. What we offer is a place to play, beer, food and lodging. Contact us at (513)241-1430 and send demos to: S.O.B./1815 John St./ Cincinnati, Ohio 45214

WIDELY PUBLISHED, award-winning African American poet, essayist, playwrite and short story writer, 42, and on death row, seeks intelligent correspondence from anyone. I dig jazz, reggae, oldies, "The Spice Girls", and the sexy-cutie who sing the lead in No Doubt. Internet Aficionados will receive websight adresses the post my writings. Reginald Sinclair Lewis #AY2902/ 1040 East Roy Furman Highway/ Waynesburg, PA 15370-8090

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924 gilman street

Because MRR goes to print 2 months before these shows, we can't tell you everything that's going to be going on at Gilman in May.

Here's a smattering of what to expect, though:

May 2 distopia, ape face
May 3 vff, cars get crushed, great unraveling
May 4 citizen fish, criminals, field of shit

May 9th 1/2 empty
May 10th spazz - last show before tour

May 24th final conflict

May 31th noisegate

Obviously, there are a lot of bands that we can't print yet, because they aren't 100% confirmed, and some of them are pretty excellent bands.

So instead of playing "pick and choose," why don't you just get your ass down to gilman every weekend – there's no reason on earth to see a show elsewhere when you can see it at the only punk run club in the free world, or at least Alameda county.

Anyway, if you want an up-to-date list of who's playing, call the info line at (510) 525-9926.

If you want booking info, call (510) 524-8180. But book early! Like, it's probably too late for summer (call anyway though).

Gilman is 100% volunteer run, all ages. No drugs, alcohol, fighting in the club. No sexist, racist, homophobic, or major label bands or people allowed.

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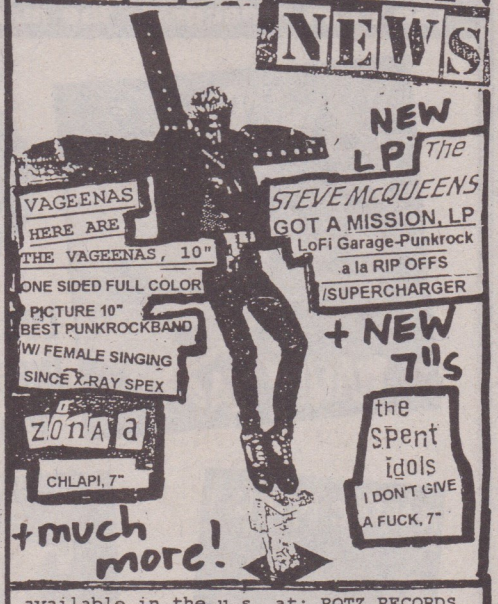

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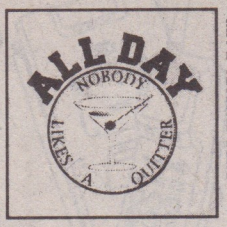

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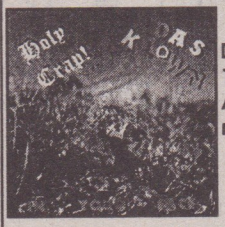

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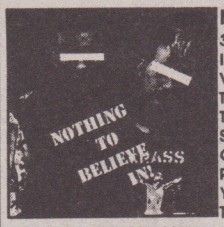

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These releases also available:

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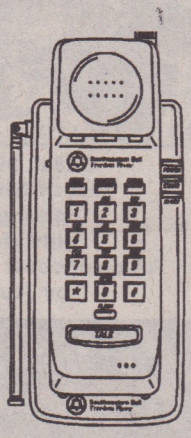

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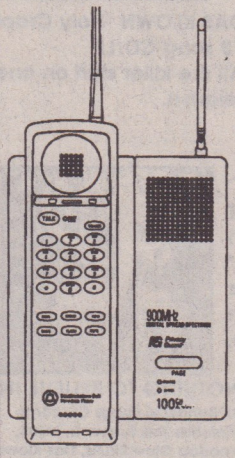

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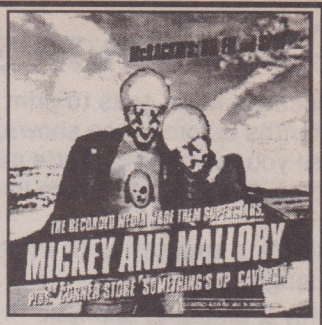

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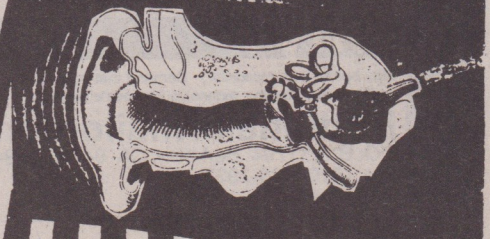

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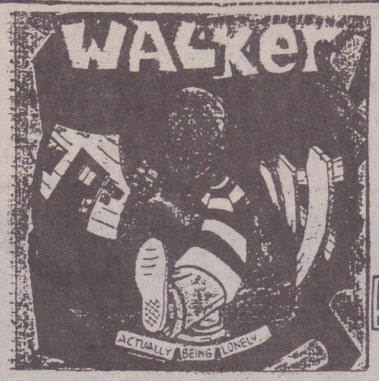

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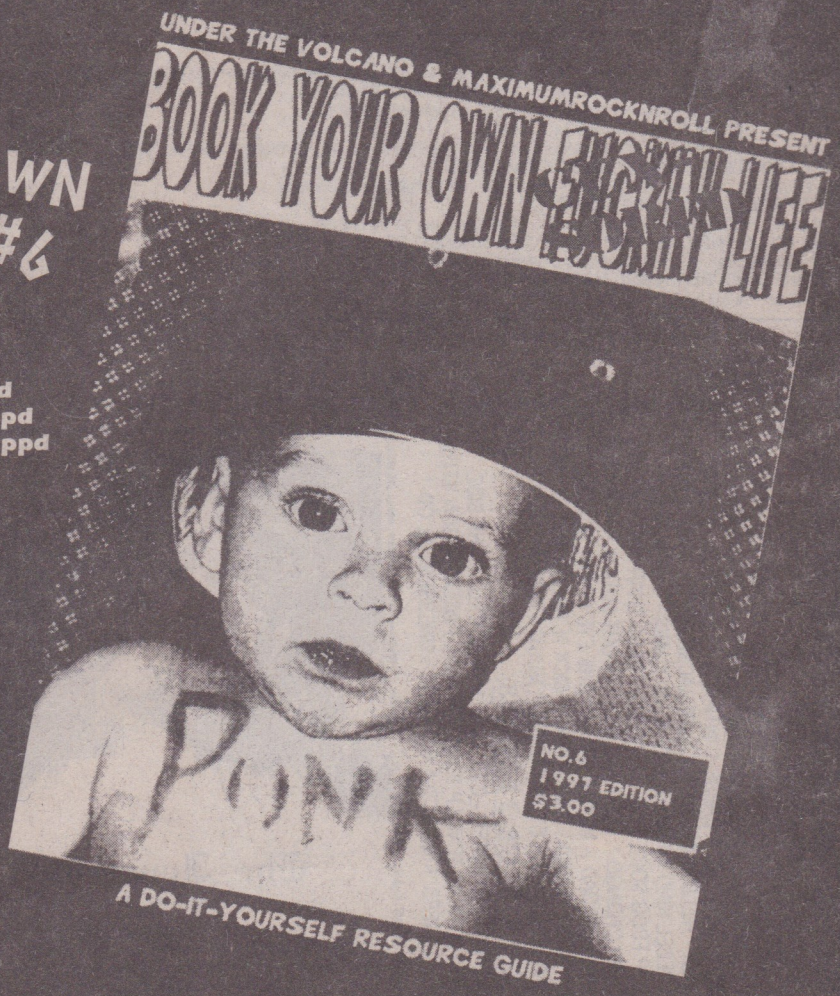

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